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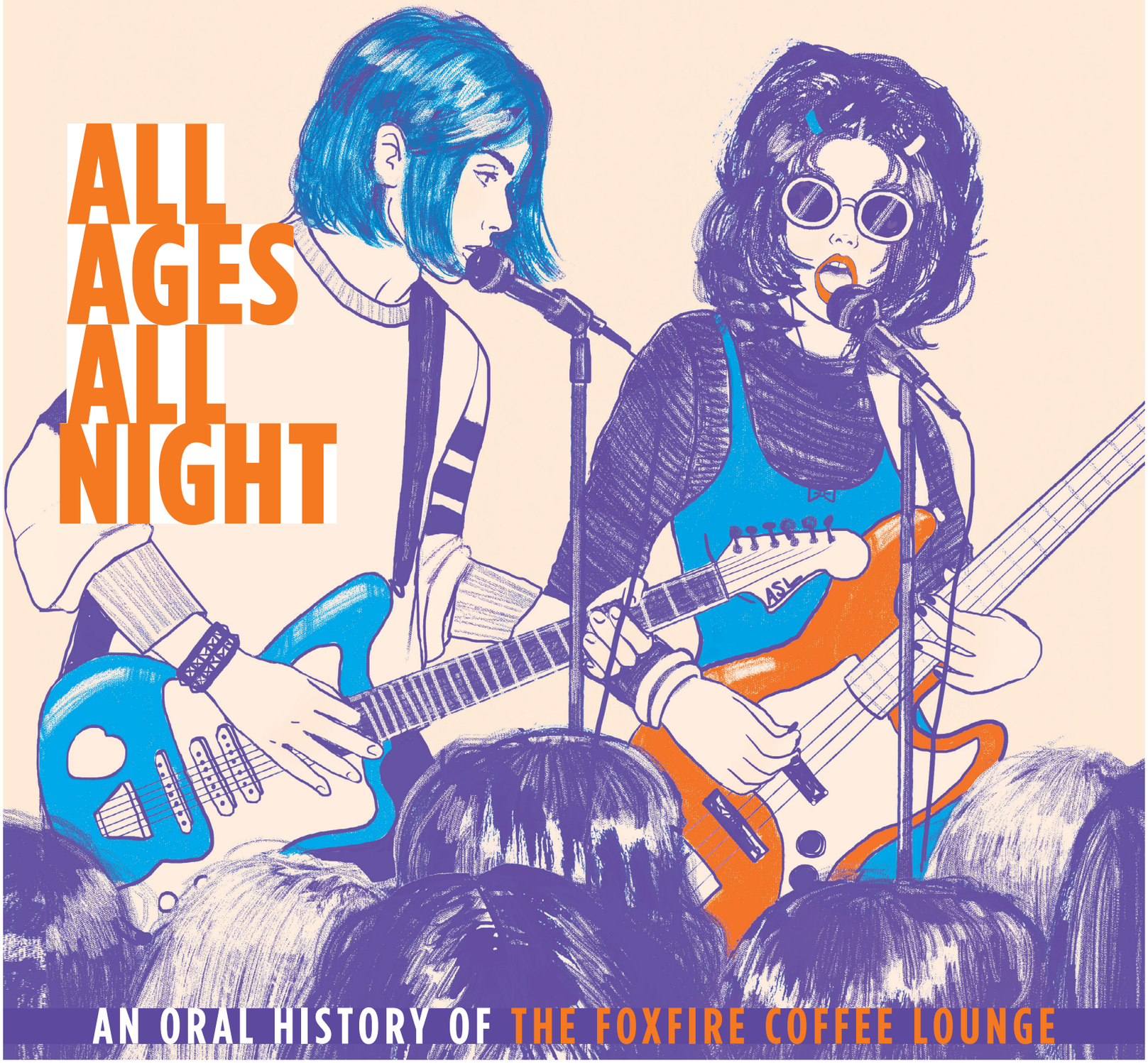

ALL AGES ALL NIGHT

AN ORAL HISTORY OF THE FOXFIRE COFFEE LOUNGE

MULLEN Stories of a stalker *p. 6* | **FOOD** Xavi in Diamond Lake *p. 15* | **A-LIST** NoSleep Podcast freaks us out *p. 17*

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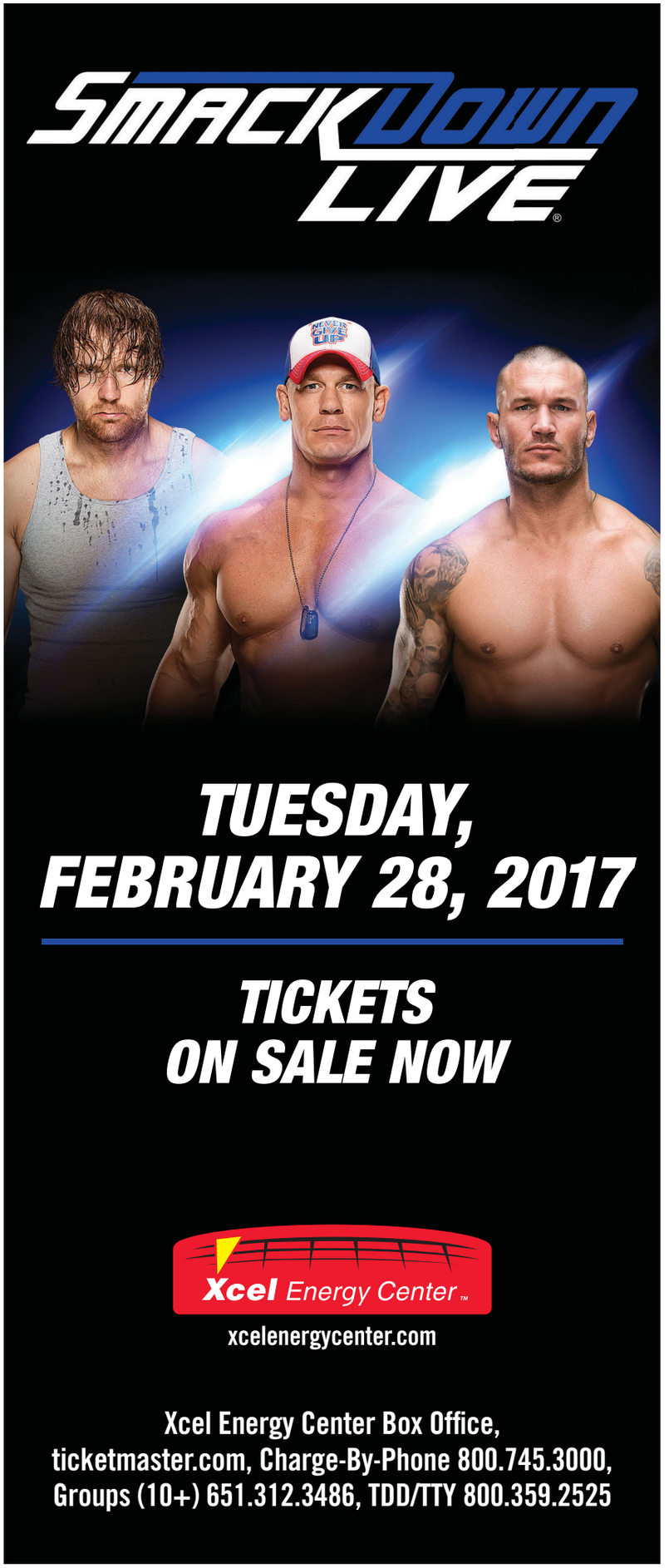

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THE STAT SHEET

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Number of Percocet pills South St. Paul special ed teacher Melanie Parkin is accused of nabbing during three pharmacy robberies in Woodbury and West St. Paul

$60,000

Value of Lake Superior agates stolen in a burglary at a Monticello home

13

Percentage of Americans who say they've ended a relationship with a friend or family member due to the last election

THE BULLIED CEO

IT TAKES JUST TWO months for a Fortune 500 CEO to make what it takes the average American worker to earn in a decade. A new federal rule now requires them to reveal their pay ratio compared to a median employee.

But a movement's afoot by the Trump administration to hide the info. Republicans insist it invites bullying of defenseless executives and harms investors, though they can't quite explain why.

A bigger motive might be a rebellion among cities like Portland, Oregon, which has launched an attack against parasitic capitalism. Companies whose CEOs make more than 100 times the wage of their median worker now face a surcharge tax in the city.

"I guess it's OK to be judged on the color of your skin if you're a white male, otherwise it's wrong."

Reader Chad Peppin responds to "Minneapolis candidate Gary Schiff, white guy, called out for sins of pigmentation," at citypages.com

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Are **IMMIGRATION AGENTS** 'on Lake Street' in Minneapolis? Facebook sure thinks so

THE WOLF'S GOTTA GO

DFL congressmen push for open season on Minnesota's gray wolves

HKUCHERA

Despite few problems, the congressmen appear to be caving to the livestock lobby.

Some two million wolves once prowled this continent's wilderness. By the 1970s, their numbers had shrunk to the thousands.

The Endangered Species Act afforded protection enough for the animals to attempt a comeback. It's estimated there are now about 10,000 gray wolves roaming the lower 48 states.

That's recovery enough, according to Minnesota Democratic Congressmen Collin Peterson and Rick Nolan.

Peterson, who represents the state's largest and most rural district, stretching from the Canadian border to Marshall, is one of the authors of the "Gray Wolf Management Act." Nolan, whose constituency lives in Minnesota's northeastern arrowhead, is a co-sponsor.

The legislation would gut federal regulations that say wolves can be killed only if they present imminent danger to human life or to safeguard conservation.

In Minnesota the animals are currently listed as threatened, not endangered. The designation allows for federal officials to trap and kill them near where livestock or pets have been killed or injured.

The Management Act would hand off federal stewardship to the states. This could mean farmers and pet owners alike would be given license to shoot and kill with impunity.

Nolan spokesperson Samantha Bisogno says that wolves "are no longer endangered." Thus Minnesota officials should be granted the freedom "to employ tried and true conservation measures that would allow property owners to protect animals on their lands."

But the numbers seem to indicate there's no substantive problem. According to the DNR, between 2006 and 2012 there were 100 verified incidents where wolves killed or injured domesticated animals. In other words, wolves are a problem about 14 times annually.

The lawmakers' push distresses officials from numerous environmental groups, including the Center for Biological Diversity, a one million-member nonprofit that advocates for protection of endangered species.

"What I've heard from staff of congressmen supporting the [Wolf Management] Act is they're getting pressure from livestock producers," says spokesperson Collette Adkins.

Peterson's bill is part of a broader congressional movement to eviscerate the Endangered Species Act.

Last week, the Senate Environment and Public Works Committee convened to brainstorm how to "modernize" the act. Three of the five people who were called to address the panel argued the 1973 federal law maligns the rights of states and those of private landowners.

The officials seeking to roll back wildlife safeguards have a sympathizer with the new president. Donald Trump has shown no willingness to add the disappearing rusty patched bumblebee to the endangered species list. This, despite the fact that the bees pollinate a variety of commercially grown plants and crops. —CORY ZUROWSKI

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Poe boy

Brock Fredin thinks he's a character out of gothic literature. He's more right than he knows.

Mike Mullen

In January 2014, Catherine Schaefer found a guy through an online dating site.

Brock Fredin was cute and seemed like a good match. They agreed to meet for a drink at a Twin Cities watering hole.

As Schaefer later stated in court records and an affidavit, the date never happened. Before they met, Fredin sent a series of "very odd" and intense texts. Schaefer decided a meeting was "not in her best interests."

She canceled and told Fredin to stop contacting her. He responded with a desperate plea, at one point offering her money to reconsider. Schaefer's firm replies shut the door. Or so she thought.

Over the next two years, she was contacted dozens of times by unfamiliar cell phone numbers and online dating profiles. In longer communiques, Schaefer recognized Fredin's "unique" writing style, she wrote in the affidavit. Other messages just said, "Hi Cat." No one else called her that.

On two occasions, Schaefer claims, her mysterious correspondent sent images of his face. Schaefer found herself looking at Fredin's boyish countenance.

"No one will talk to me," Fredin wrote under a pseudonym, according to the affidavit. "I'm hot and still nothing. You blocking me breaks my heart. I'm so hurt. I start to treat all women like shit based on the lessons women like you provide."

Another message the same night — quoted in Schaefer's affidavit — threatened Schaefer with "consequences," and listed the names of her advisors at Penn State University, where she was then pursuing a PhD. (Fredin and his attorney declined to comment for this story.)

Schaefer contacted Pennsylvania police, who told her it'd be hard to get an order against someone who wasn't an intimate partner. A Minneapolis cop told her she'd need to file in person — and be prepared to fly in more. She couldn't afford that.

Exasperated, Schaefer took to Facebook, detailing how a guy she'd never met was haunting her. A friend shared her post. Another Twin Cities woman soon reached out. Schaefer wasn't Fredin's only victim.

In a story that would one day be told in court records, Fredin and the other woman met in fall 2015 through a dating site. After a few dates, she sensed something was off. One night, what the woman now calls a set of "creepy" text messages pushed her over the edge, and she broke it off.

Fredin wasn't having it. "Nope," he wrote her, in an exchange later quoted in an appeals court ruling. "We are dating. Yes, you are taking me to see your family."

The messages, some sexually suggestive, continued for weeks. "Get on your knees and think of me," he wrote, according to the ruling. But he'd picked the wrong victim. "Fuck you and your cruel thought experiments," she wrote back. "You've done this shit before. We are NOT going on the occasional date. I am done talking to you."

Early last year, the woman filed for a restraining order, which was swiftly granted. Then she coached Schaefer through getting her own. Fredin hired Nathan Hansen, an attorney who advertised for clients on a website that says restraining order claims are often "scandalous, without merit," and the accused should "lawyer up and explore your options."

Hansen filed to make Schaefer undergo a deposition, something her attorney said was "unheard of" in a stalking case. The judge denied the motion. Schaefer's evidence of unwanted contact through the years was overwhelming. Her order was granted.

Neither woman's ordeal is over. Both have found profiles posted under their names on datingpsychos.com, a skeezy site that allows anonymous character assassination. Schaefer's says she "stalks, harasses, and bullies." The second woman's profile says she's a "certified piece of shit" who will "drag you into a legal battle." Datingpsychos.com's business model: They'll kindly remove your profile if you pay a $100 ransom.

In January, Fredin filed a discrimination complaint with Penn State against Schaefer, accusing her of stalking him. Fredin's complaint notes he, the victim, has a "Master's in Software Engineering" and owns a "well known web application used by many."

Schaefer's worried about reputational damage, a trail of poisoned breadcrumbs leading to her name. She studies child and adolescent psychology, specifically gender identity, not things entrusted to someone with a bad reputation on Google.

Still, her assessment of her predicament is unfailingly humane. "There's not necessarily a logic to it when someone feels entitled to your time and attention. I think he has a lot of pain in him somewhere."

It's a gentler view than Appeals Court Judge Kevin Ross took last month. Fredin appealed the second victim's case, claiming a district court had erred.

This was all a misunderstanding, Fredin claimed. The evidence against him was insufficient, though he did cop to publishing longing musings online about the woman. But those were akin to the writings of Edgar Allan Poe's "The Raven," mournful laments of love lost.

Judge Kevin Ross ruled the evidence had nothing to do with 19th-century poetry and everything to do with a menacing deployment of 21st-century communication tools against a woman who wanted to be left alone.

Ross closed his opinion with a little advice: "When one is characterized, rightly or wrongly, as a frighteningly obsessive ex-boyfriend eligible for a harassment restraining order, the typical strategy for a reversal does not include aligning oneself with an allegedly opium-inspired author whose obsession with his deceased lover and other macabre poetry and prose are most commonly narrated for their chilling effect."

In a way, Brock Fredin was right. This is a horror story. He is its author and main character. Innocent victims have turned into badass heroines, and they're suddenly stealing the plot. It's a thrilling twist. But someone should cancel this dark serial before the next chapter is written.

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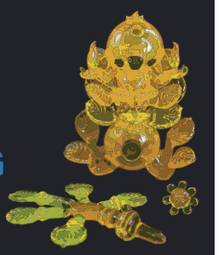

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BABY I'M A STAR

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ALL AGES ALL NIGHT

AN ORAL HISTORY OF THE FOXFIRE COFFEE LOUNGE

BY MICHAELANGELO MATOS

ELIZABETH LARSON'S DREAM was to start up a combo café and all-ages music space. She committed to making it happen at "a Calvin Krime concert in Thompson's Arcade," City Pages' Peter S. Scholtes reported in 1998. "She couldn't see the band." When Larson opened the Foxfire Coffee Lounge in downtown Minneapolis that summer, she made sure to build the stage high.

Larson had grown up in Lake Elmo and attended Seattle Pacific University, a Christian school. In the mid-'90s, she met Tom Rosenthal, a self-motivated singer-guitarist leading the pop-punk band Magnatone. "Larson scraped together her savings [and] drafted 'a very expensive business plan' to persuade loan officers," wrote the Star Tribune. The well-connected Rosenthal booked the bands.

The Foxfire opened at 319 First Ave. N. on July 2, 1998, with a show headlined by local pop-rockers Dwindle. In the front were sandwiches and cappuccinos, open brick walls and small tables; the back room was a concrete box where hundreds of bands and dozens of DJs would play over the next 26 months. By the time it shut down on September 7, 2000, the venue had become an institution for its loyal knot of regulars. "These teenage bands do really well and they're really appreciative of having a place to play where all their friends can see them," Larson told the Star Tribune at the end of 1998.

Today, it's hard to imagine another place like the Foxfire, especially right in downtown Minneapolis. At a time when all-ages shows tended to take place on the U of M campus or illegally, in houses, the Foxfire not only booked burgeoning local bands but also national touring acts, many barely on the public's radar but soon to blow up: the Promise Ring, the Dismemberment Plan, At the Drive-In, Death Cab for Cutie, Black Dice — even Papa Roach.

But the Foxfire wasn't just emo central. It hosted hip-hop shows, dance-DJ after-hours, teenage ska bands, and Christian-rock showcases (along with weekly Bible study sessions in the café). The best parallel to the Foxfire's impact on the Twin Cities' music scene? Its neighbor down the street, First Avenue and 7th St. Entry. "The Foxfire was widely recognized as having revitalized the local rock scene," Keith Harris wrote in his post-mortem for the venue. "City Pages' 2000 new-band poll, for instance, was rife with 'Foxfire bands.'"

This oral history is, unfortunately, missing the Foxfire's defining voice. Elizabeth Larson, who still lives in Minnesota, did not respond to several interview requests. But the house she built, however short-lived, remains fondly, fervently remembered.

PHOTOS COURTESY OF GREG PRITCHARD

THE FOXFIRE KIDS GATHER

TOM ROSENTHAL [Foxfire booker]: I grew up in the suburbs of New York City and went to college in Brooklyn. I'd been playing in hardcore bands. There was an all-ages venue called the Anthrax Club, in Norwalk, Connecticut. It was basically a warehouse in the middle of nowhere. They had everyone. I saw Fugazi on their first tour there. I was a volunteer. I took your money and put the X on your hand. I took a buck to give you a can of Hoffman soda. As soon as I had a driver's license, I was there every weekend. My band played there once a month. Some people had the football team; I had the Anthrax Club.

TAD KUBLER [bassist, Lifter Puller]: Tom Rosenthal at the time was dating Elizabeth Larson, which always seemed like such a bizarre relationship, because Tom is from New York and Jewish, and she is very Midwestern and super-Christian.

ROSENTHAL: The two of us had met through mutual friends at a Christmas party, circa '95. Elizabeth had been talking about opening that kind of place for a long time. I said: "If you want that place, I can get that music in there. I'm all in."

CRAIG FINN [singer, Lifter Puller]: I didn't know Elizabeth that well, but she seemed like someone who was maybe one step more organized and mature than the other people — like, she could pull it off.

ROBIN KYLE [singer, Valet; Foxfire barista]: I was hanging out with people who played music, and everyone was talking about it.

DAN HAUGEN [Foxfire barista]: I was volunteering at KFAI at the time, helping out Mark Wheat with *Local Sound Department*. I remember lining up an interview with Tom and doing a little segment for the show. And I became a regular right from the get-go.

KUBLER: It was this big cement box. Unless you had enough people in there to absorb the frequencies bouncing around, it sounded pretty crazy.

JAMES DIERS [writer; singer, Love-cars]: Getting it to sound good was comparable to solving a Rubik's Cube.

TODD FINK [singer, the Faint]: I remember it sounding good compared to what we were used to. But we were also not hi-fi connoisseurs. We made our records intentionally to sound like we were playing in a crappy basement through a bad PA. So it sounded good to us.

ROSENTHAL: The first two months were pretty slow. It takes a minute for people to even know it's there. Once high school kids found out that this was a place that would let their band play, all of their friends and anybody who cared about that started coming there.

ARZU GOKCEN [guitarist, Selby Tigers]: It reminded me so much of when I was 15 and started going to First Avenue, because Sunday night was all-ages shows in the [7th St.] Entry, so I'd go to everything I could. I'd definitely seen what these kids were doing: They would go to everything, just to see music.

JON DOLAN [City Pages music editor, 1997-1999]: Kids sat on the floor between shows in a way that would've given you a staph infection if you'd tried it at the Entry.

GOKCEN: You sold so much merch at those shows, too. Kids were just so eager to buy CDs. We had a T-shirt that we were selling for five bucks, styled after a high-school gym T-shirt from the '70s. I see those T-shirts on people every so often now — "Oh! You were at a Foxfire show."

LINDSEY THOMAS [City Pages music editor, 2004-2006]: I remember Smattering played there a bunch. Every song was like a lullaby, all hushed and gentle. And in between songs Matt Olson would make observations about the Foxfire kids: "You kids hug each other a lot. Every time you see your friends, you hug them like it had been years. But you probably saw them yesterday. It's nice!"

KIDS SAT ON THE FLOOR BETWEEN SHOWS. THAT WOULD'VE GIVEN YOU A STAPH INFECTION IF YOU'D TRIED IT AT THE ENTRY.

MATT OLSON [singer, Smattering]: I felt a little bit like everybody's big brother or something. Minnesota in general — most people are a little self-conscious, a little uncomfortable, wanting to be cool and progressive, but also stuck in this conservative anxiety, especially younger people trying out new identities. It was really fun to play with that.

GOKCEN: Everyone was really well behaved. I know I sound like a grandma: Everyone was well behaved! But nothing ever got that out of control.

DIERS: I worked a job downtown at one point and would oftentimes go buy an underwhelming, slightly overpriced turkey sandwich from Elizabeth rather than dump seven dollars at Subway.

FINK: I remember one of our band ordering some kind of sandwich because of the name — a heavy metal band, a "Sabbath sandwich" or something like that — and then being mad because he didn't read what the ingredients were and he hated what was inside.

P.O.S [Stefon Alexander; Foxfire barista; rapper; singer, Building Better Bombs]: We would make up ridiculous sandwiches and then put them on special. One style was to make one sandwich taste like it's two sandwiches, so if you have it one way it's like a roast beef sandwich, and if you flip the sandwich over you get turkey and Brie. Or else we'd try to make customers really uncomfortable by using every meat we stocked but no condiments.

MAKING A SCENE

JUSTIN ULYSSES MOORE [Foxfire sound engineer]: I spent most of my time at the Foxfire trying to figure out what the word "emo" meant.

TOM LOFTUS [founder, Modern Radio Record Label]: The Promise Ring would come through and play houses. When the Foxfire popped up, it was the obvious place where everything was going.

FINN: It was that era when bands on Jade Tree or DeSoto could pull hundreds of kids. The Foxfire really tapped into that.

DOLAN: Those bands would have played the Entry, where you couldn't get in if you were young. No one would have been there. That was a big gap: these kids who'd grown up discovering this kind of music that the

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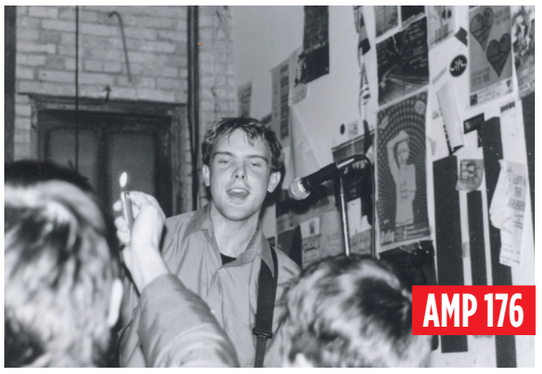
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PHOTOS BY ANGELA KOLLMAN

older indie rock people didn't know about, or didn't have any interest in if they heard it.

THOMAS: Around that time, Make-Out Club was the big dating site for, for lack of a better term, emo kids. I remember there was a time when I thought, "Maybe I should have a Make-Out Club account." I went to check it out, and all of the Minneapolis people were just Foxfire kids.

TIGGER LUNNEY [former staff/booking agent, First Avenue]: I remember Tom showing me the big garage door opening to the back alley, saying, "Look how easy load-ins are going to be!" And I was like, "Look how easy it is to get wasted in this alleyway before a show!"

PATRICK COSTELLO [singer, Dillinger Four]: I joked for a long time that my favorite bar downtown was the stairwell in the alley to the stage at the Foxfire.

ROSENTHAL: Dillinger Four were problematic: All their fans thought it was cool as hell to smuggle in beers and drink them out in public. I get that you want to do that. I was that kid too, in a way. But you couldn't do it there.

MOORE: Paddy was sitting on the toilet in the men's room with the door open and all of his buddies and fans and friends were standing around while he was holding court — while he was dropping the deuce.

JEREMY ACKERMAN [singer, Walker Kong and the Dangermakers]: We did a show at the Foxfire where we played the last song in the men's room, acoustically, with the majority of the people crammed into the restroom.

COSTELLO: I subsequently went to see Walker Kong and the Dangermakers several times because of that.

ACKERMAN: I was talking to Tom Rosenthal: "Oh, is there anything coming up with Lifter Puller?" And he's like, "Dude, everybody wants to play with Lifter Puller."

IF THE FOXFIRE WAS CBGB'S, LIFTER PULLER WERE THE RAMONES.

ROSENTHAL: Lifter Puller went across everything. Everybody got into them. At that time, they were about as big as you could get for a local band, especially for a band that had been around for less than five years.

AARON MADER [singer, the Plastic Constellations]: I've never seen a better show than those Lifter Puller shows at the Foxfire after *The Entertainment and Arts* EP came out. That sums up my high school experience.

ACKERMAN: If the Foxfire was CBGB's, they were the Ramones.

COSTELLO: That stage was this condensed box; there was no way to walk away. Sometimes it made certain bands get a little more aggro and out there, and Lifter Puller was definitely one of them.

DIERS: The shitty sound did not matter because everyone was screaming the words to everything anyway.

KUBLER: Paul Grant, who was drafted by the Timberwolves, was coming to our shows. You can't miss him, because the dude's seven feet tall. After one of the Foxfire gigs he was like, "I love your band," and rattled off all kinds of other bands. I was like, "This guy's really into music." He's now my daughter Murphy's godfather.

JAI HENRY [Foxfire barista]: The Plastic Constellations were the Superboy of rock bands there — incredibly tight, incredibly fun.

MADER: We were playing friends' birthday parties and the school dance in junior high. Then the Foxfire opened and it was a total game-changer. That entire summer I think I went to every show there. I sent a handwritten letter to Tom and Elizabeth, thanking them. I remember the next week or two, seeing that letter taped up on the refrigerator, and being like, "Yes!"

ROSENTHAL: Aaron gave me their 7-inch, and the minute I spun it I knew I needed to meet these guys.

FINN: Aaron invited me to see the Plastic Constellations at Foxfire. Also on that bill was the Killer Bees, which was the Plastic Constellations dressing in bumblebee costumes and acting tough: "Yo! You ever get stung by a bee? That was us!" It was so high concept: They were so young to be understanding why this was so funny. That was the most amazing thing I saw at the Foxfire.

ROSENTHAL: Jimmy Eat World, although they were going for an all-ages scene, and definitely had devout followers in that, you could tell they were looking to get over, to become a pop act.

JUSTIN PIERRE [singer, Motion City Soundtrack; Cleveland Scene, January 24, 2005]: Jimmy Eat World would come through and they would put a local band on the bill. Because of [the Foxfire], we got to play in front of people who wouldn't normally see us.

MADER: I remember seeing Heiruspecs' CD release show and being like, "Oh shit, there's a live hip-hop band that has horns. These kids are my age."

LORI KYLE [Foxfire barista]: Bill Clinton visited the Fine Line and all his people came into the Foxfire. All the Secret Service guys were up on the roof.

MOORE: There was also a Christian rock night they were doing, I think Wednesday nights. That seemed to always be the night of the week the tip jar got stolen.

STEVE PEDRO [Foxfire booker]: They weren't there to preach — they were there to rock.

KUBLER: They'd have these totally chaotic punk rock shows, and then I would duck in there and they'd have a Christian Bible workshop in the back. At that time, it seemed like, "That's crazy." Where now I'd just be like, "Multipurpose room — sweet."

ROBIN KYLE: We did a lot of techno nights. They'd go to four in the morning; some went even later than that. We sold a lot of Jones soda to [the ravers] — coffee, too, but mostly crazy-colored sodas.

ROSENTHAL: The Faint played the Foxfire at least half a dozen times.

FINK: When we first started playing proper clubs, I remember the Foxfire being the best one from those early tours. All the bands we met on the road on our level definitely knew of it, or had played there or were going to play there.

THOMAS: I remember the shows I was really upset I didn't get to go to — particularly an At the Drive-In/Get Up Kids show, a double-header, two shows in one day, and it sold out immediately.

HENRY: It was a Halloween show. Those bands were huge as far as indie groups, so the energy of people being out in costume was pretty high.

HAUGEN: I remember the At the Drive-In frontman [Cedric Bixler] just running up the wall on the side of the stage.

HENRY: The drummer for the Get Up Kids was dressed up as a member of At the Drive In: an Afro wig, a dark denim vest. Also, one of them was Fred Durst.

MOORE: When you see Low at the 7th St. Entry, they want everyone to be quiet and not smoke and sit down, but you hear the Mainroom. When Low played at the Foxfire, everyone shut up. It was actually quiet.

LOFTUS: You look at those calendars: the Magnetic Fields, Low, Atmosphere, At the Drive-In, Papa Roach — I might not have wanted to see that. I remember thinking, "That's a terrible name for a band."

HENRY: With Papa Roach, we were all like, A: Who the hell are these guys; B: Why is it such a big deal? And C: Gross. We called it yo-metal, or bro-ternative. They're trying to walk this line between emotional vulnerability and bad-ass-ness: "I'm sad, and I might beat you up." You can't have it both ways, bro.

THE END OF AN ERA

LOFTUS: I always wondered, "How's the Foxfire going to survive?" There's no way it could have been sustainable. Pizza Lucé

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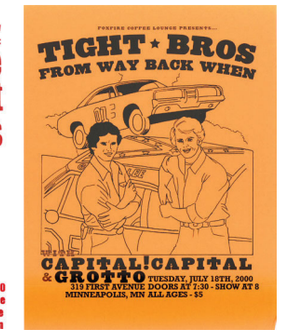

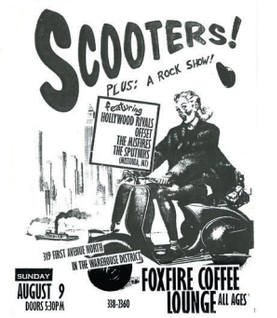

POSTERS COURTESY OF TOM LOFTUS

was right down the street, and I remember people bringing Lucé in. You can sell coffee, but how much coffee can one person drink in a night?

ROSENTHAL: We had plenty of very successful shows. But the profit margin for the Foxfire was not that much, even on a sold-out show.

MOORE: There were nights when the show sold out and they still lost money.

COSTELLO: I was working on the booking staff of the Triple Rock, and that's when you realize: You book all-ages shows at a club? You're doing it for the love of the game.

P.O.S: There wasn't enough of a day crowd to make the place stay open. What Liz said at the end was they needed to make an extra hundred bucks a day, and the place would have stayed open. It was cutting it that close.

ROSENTHAL: Elizabeth took me aside shortly before she announced it, to let me know first. It was definitely a bit abrupt. [She said] something to the effect of, "I have no choice but to do this now."

KEITH HARRIS [CP, September 13, 2000]: The e-mail announcing that the Foxfire Coffee Lounge would be closing was sent out by one of its employees, Steven Pedro, at approximately 6:30 p.m. on Thursday, September 7. By 7:30, there were at least a half-dozen messages on my City Pages voicemail, and at least as many at home, some with questions, some passing along the information, but all tinged with shock.

P.O.S: We found out that it was closing in the morning, and then spent all day lining up every band that we could imagine to come and play the farewell show.

THOMAS: I'd finished eating in the dining hall and went back to my dorm room and saw that it was the last night. I grabbed my earplugs and jumped on the bus, like: Drop everything, gotta go to the Foxfire.

ACKERMAN: Tom was totally bummed out. I think he took it harder than anybody. He was really invested in that club, and I think that was a hard, hard night for him.

DANNY SIGELMAN [writer]: The last night the Foxfire was open we were having a bachelor party for Jeremy [Ackerman]. I met up with everybody and said, "Let's go down to the Foxfire — they're closing tonight."

THOMAS: Walker Kong and the Dangermakers retired the song "All Ages Club" that night. Jeremy said, "In honor of the Foxfire, we are never playing this song again."

ROSENTHAL: Brokerdealer — [Finn had] started that in Minneapolis. I remember he was playing around with that when he first got to New York, before he put together the Hold Steady.

FINN: I'd been fooling around with [electronic producer] Mr. Projectile, recording demos. I was excited by something that didn't require drums and bass rigs and a lot of equipment. Tom called, and we went down there and did it. That was one week before I moved to New York. I felt like, "If this isn't going to be here, maybe this is a good time to be leaving."

THOMAS: The whole night was about comforting each other with familiar things,

ANGELA KOLLMAN

and then Craig Finn got up and debuted his Brokerdealer music. Everybody was just like, "What the fuck was that?"

P.O.S: It went all night, well past whatever bar time was there, and everybody was crying the whole time.

LORI KYLE: There was probably lots of alcohol that last night, too, snuck in.

KATE SILVER [Foxfire barista]: We hung out afterward till early in the morning, cleaning up and organizing things. I had to do the radio show [on Radio K] the next morning, and went directly there with my friend Nichole [Neuman]. We talked about it on the air. It really felt like a death.

ROSENTHAL: It was great, and it was sad. It was wonderful to have so many of the people who it truly meant something to be all there together and play all together in all this, but it hardly covered it. There was more to be said. You can't get that in a day of performances, or in a couple days.

MADER: I don't think I ever saw Elizabeth after that. She sort of disappeared.

ROSENTHAL: This is speculation — I would not presume to speak for her — but Elizabeth probably felt like she let a lot of people down, and she didn't know how to face that. And I don't blame her. Nobody thought about what it really took, business-wise, to make that thing happen or not.

THOMAS: I remember thinking, "I should have bought more sandwiches and Jones Soda."

ACKERMAN: When it was gone, things sort of dispersed.

LOFTUS: It was a real scramble — a shuffling of the deck of the Twin Cities music community.

MADER: The Foxfire and the 1021 house both closed relatively [close together]. We literally had no place to play. We'd play a show at the Dinkytowner, and none of it really felt right. And our fan base immediately disappeared. Those kids who were coming in from Coon Rapids were not immediately searching for us after the Foxfire.

GOKCEN: It was so sad. That scene and everything it went through — I'm not dismissing the next couple things that tried to be venues there, but the spirit wasn't the same. And they weren't all-ages.

ACKERMAN: Twenty-six months? That's hardly anything. But the impact seems big to me.

P.O.S: Everybody that was touched by that place moved forward and really worked to smash out some real music and real albums. Everybody's demo-sounding albums started sounding a little better.

LOFTUS: Years later, I was like, "Man — how did that place even exist? How did that one place host so much stuff at once, that were part of so many disparate, different subcultures that, frankly, never figured it out?"

ROSENTHAL: After the Foxfire was done, I decided to move back to New York. I went straight into graduate school. I remember playing at the Hexagon Bar with a cover band right before I left, and Elizabeth was there. I haven't spoken to her since shortly after 9/11. I ran into her brother a couple years ago in Brooklyn at Union Hall. He said Elizabeth's doing well. She's married, has a kid. That's about all I know.

I'd had this experience as a teenager of being a regular at all-ages shows, and being part of that scene. And I was so touched that I could give that to somebody else — and, apparently, lots of other people. That's, to me, the biggest thing — I was able to help other people have that too.

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ELEMENT OF SURPRISE

Diamond Lake's Xavi is too good to be kept secret

BY MECCA BOS

"I can't not do this." Michael Agan has been working in restaurants for over 20 years, and he can't not do it.

He's cooked under some of our most revered local chefs (well, pretty much all of the revered local chefs) including Tim McKee of La Belle Vie fame, Steven Brown now of St. Genevieve and Tilia, and Doug Flicker of Piccolo and Esker Grove.

And even though he finally has his own restaurant — a very good one — you still might not know his name.

That restaurant, Xavi, is similarly obscure. It's in the former home of First Course, a lovely but rather hidden location in Diamond Lake. Every chance he gets, Agan buries his name behind his partner James Elm, also a 20-year restaurant veteran, but this time in the front of house. To top it off, Agan gives his wife "at least 90 percent credit" for everything he's accomplished.

Mango salad is a tropical stunner.

GRF

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In a nutshell, Agan might be the most self-effacing chef on the planet.

That partially explains why, after working behind the scenes at so many big-time, flashy, illustrious restaurants, Agan did not want a flashy one of his own. But he says it's also because he loves "the element of surprise."

"The best part of doing this," he says, "is when someone sits down and says, 'Oh my goodness, this is so much better than I expected.'"

During his illustrious career, Agan also worked the entire tenure of Jean Georges Vongerichten's restaurant in the Chambers Hotel, a "mind-blowing" experience, he says. The internationally known Vongerichten brought a "SWAT team" of incredible New York City chefs to train the local crew, a team who he says refused to dumb anything down for the Midwest.

Agan says the lead chef, Greg Branin, "is one of those guys who doesn't look you in the eye, he looks into the back of your skull."

"Once you get to that level," says Agan, "you can't deny it ever again."

He can't deny it, and you can taste it all over the menu at Xavi, where Southeast Asian influence meets contemporary French. It's a cooking style you don't see much around the Twin Cities (Jean Georges itself lasted fewer than three years in Minneapolis), but it's a unique style, and one Agan does with tact.

His best work is with small plates and shareables — it's his personal favorite way to eat and it shows. Every meal at Xavi begins with a little pot of house pickles, a small gesture that goes a long way toward making you feel welcome. It even says so on the menu: "Everyone gets pickles." How could you not love that?

Among other things to love, the mango salad is a tropical stunner with punchy, fresh mint and scallion, bright yellow fingers of mango, and peppery fresh ginger vinaigrette that holds together shredded lettuce. Finished with cashews, it was perhaps only missing a spice element, but nonetheless it's the kind of thing you'd happily devour daily.

Another cold salad tangles gossamer cellophane noodles and ginger shrimp poached just to that point where raw meets cooked, the whole of it cloaked with roasted chile, mushrooms, peanuts, and miso chile dressing. It's a slippery, wild ride that cries out for a white takeout box and a pair of chopsticks, though it's just a little too fine for that.

They do beautiful, fussy things with beef tartare, with three round dollops of ruby red, jewel-cut brunoise beef resting on seaweed-encrusted rice crackers, each with a yin-yang swipe of dark, fermented black bean emulsion and bright, crisp Serrano chile and Napa cabbage. It's a topsy-turvy excursion that keeps changing until the final bite is gone.

Pork belly arrives in precise, laser-cut bricks of the fatty meat, crisped on the outside, soft within. Since it's winter, you'll find it paired with supple, sherry-braised endive and figs, but when the season permits, blocks of juicy watermelon balance the pork like opposite sides of a coin.

The menu changes roughly monthly, and I'd recommend keeping an eye on those changes and then heading over to celebrate the subtle shifting of the season and the ingredients and inspiration that follow.

The restaurant does serve entrees too, though I'm reluctant to spend any time mentioning them, because it just doesn't seem like the way to use Xavi. Everybody loves a grilled hanger steak with mushrooms and Brussels, or a pork loin with potatoes and olive tapenade, but you've had them before and here they're neither better nor worse.

Which brings me to my principal concern for Xavi. Tucked away in the residential community that is Diamond Lake, I wonder how many duck breasts with XO sauce (a funky, fishy condiment) the neighborhood is going to get hungry for. Xavi has boldly excluded burgers, flatbreads, and a Caesar salad with a flaccid chicken breast from their menu, and Agan insists that no one has asked for them. But will they instead ask for the pork loin and potatoes and miss out on the wonders of butterscotchy, wobbly miso-caramel pudding with crispy sesame crackers — a dessert that you want to dive into and eat your way out of?

I hope not. If Xavi were in either of the downtowns, or even Uptown, it would be the white-hot place to sip and nibble, nibble and sip. But instead, you'll have to go out of your way for miso pudding and yuzu poundcake with shiso.

And you should. If enough of us make Xavi our special secret spot, perhaps it will become not so secret, and Agan can continue to do this.

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WEDNESDAY 2.22

COMEDY

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If you think standup has to be raunchy or offensive to be funny, you haven't seen comedian Ryan Hamilton perform. Despite being a guy with a goofy grin from a potato-farming community in Idaho, Hamilton will have you howling with his wholesome jokes about everything, including his chronically single status, emasculating emojis, and skydiving. His observational and self-deprecating humor is clean — and quite literally sober — but none the weaker for it. While Hamilton is Mormon, religion is one of the topics he doesn't address in his act. Constantly touring, Hamilton has appeared on *The Late Show with Stephen Colbert*, *Conan*, and *The Late Late Show*, and was named one of Rolling Stone's Five Comics to Watch. Though he now lives in New York, he hasn't lost that "golly gee" small-town quality. Whether he's trying to cancel a gym membership, being stood up at a picnic, or reluctantly agreeing to hold a baby, Hamilton makes real-life socially awkward situations grist for his comedic mill. This is an act that has a laugh for everyone. 18+. 8 p.m. Wednesday through Saturday; 10:30 p.m. Friday and Saturday. $15-$18. 708 N. First St., Minneapolis; 612-338-6393. **Through Saturday** —ERICA RIVERA

THURSDAY 2.23

PODCAST

NOSLEEP PODCAST

THE CEDAR CULTURAL CENTER

Be afraid. Be very afraid. Why? Because the *NoSleep* podcast is coming to the Cedar for a live show on Thursday night. Created from a scary story-sharing subreddit that began in 2010, the program has grown into a massive platform for horror, boasting over 18 million downloads. Host and producer David Cummings introduces listeners to dark and terrifying tales about monsters, insect attacks, disappearing towns, mysterious holes in the ground, and paranormal activity, among other fright-inciting topics. Now in its eighth season, *NoSleep* has episodes on themes like "aviation, mutilation, and fornication" and includes occasional trigger warnings such as "strong gore" and "animal death." Content aside, what makes this podcast such a creepy listen are the top-notch voice actors, the first-person point-of-view narration (which puts you in the quaking shoes of the character being terrorized), and your own twisted imagination. *NoSleep* will have you on edge even after the story ends and your pulse slows. This show is not for the faint of heart — or those prone to queasiness. All ages. 7 p.m. doors. $20. 416 Cedar Ave. S., Minneapolis; 612-338-2674. —ERICA RIVERA

Artist Leslie Barlow celebrates the anniversary of a landmark case that deemed laws against interracial marriage illegal.

LESLIE BARLOW, *SAMANTHA AND RYAN*

COMEDY

JOEY DIAZ

RICK BRONSON'S HOUSE OF COMEDY

In a season-two episode of the IFC sitcom *Maron*, actor/comedian Joey Diaz stars as a comic recently released from prison. It's semi-autobiographical, as Diaz did time in Colorado in his early 20s. While he was able to get a degree, his record hindered his career prospects. Standup was one of the only viable paths to gainful employment, though it was a bumpy start telling one-liners and single set-up punchline jokes. "I wasn't talking about what was making me tick," he recalls. "Once I started telling stories, it was amazing." A true standup veteran with decades of experience, he never seems to run out of tales about his upbringing in New Jersey, while still managing to make it contemporary. "I'm Cuban," he tells an audience. "So there's some Santeria in there, which means I have an aunt who cuts up chickens and puts spells on people." He felt less self-conscious about his heritage after watching a documentary on Scientology. "Here's a bunch of rich, intelligent people waiting for a Martian. At least Santeria is from Africa. When I saw the [documentary] I was like, 'What the fuck? You've got everything going for you!'" 18+; 21+ later shows. 7:30 p.m. Thursday and Friday; 9:45 p.m. Friday; 7 and 9:30 p.m. Saturday. $25.95. 408 E. Broadway, Mall of America, Bloomington; 952-858-8558. **Through Saturday** —P.F. WILSON

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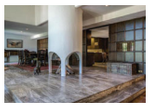
FOOR FOLX

INTERMEDIA ARTS

Anna Min and Tina Cho of Min Enterprises Photography LLC team up with artist Adja Gildersleve for an interactive exhibition exploring the experiences of people who grew up poor but acquired wealth and privilege later in life (aka FOrmerly poOR Folx, or "foor folx"). The show includes photographs, writings, and a new documentary film, *Historically Robbed: Minneapolis*, which looks at the ways colonialism and capitalism play a part in socioeconomic status. Together, the three artists/curators consider how people who have changed their class status still hold onto memories of growing up poor, and how they bring that knowledge and experience into their day-to-day

CONTINUED ON PAGE 18 ▶

Lake Harriet & Minnehaha Parkway



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Song and dance that celebrates the black experience past, present, and future

BILL CAMERON PHOTOGRAPHY

CONTINUED FROM THURSDAY ▶

lives. The show should dive into some complex emotions as it unpacks a topic that is very infrequently discussed. There will be a public reception from 6 to 8 p.m. Thursday, February 23. $3-$10 sliding scale. 2822 Lyndale Ave. S., Minneapolis; 612-871-4444. **Through April 29 —SHEILA REGAN**

THEATER

FIDDLER ON THE ROOF

VARIOUS LOCATIONS

Fiddler on the Roof, one of the most enduring musicals in the history of Broadway, centers on a Jewish father's efforts to convince his daughters to follow the customs of their faith even while alarming signals of encroaching persecution emerge. The inherent tension of honoring tradition while adapting to evolving mores makes *Fiddler* ideally suited for Ten Thousand Things (TTT), a group whose productions are revered for stripping away any pomposity to reveal a work's cultural vitality. Driving this mission from the beginning has been Michelle Hensley, founding artistic director of TTT and the director of this reimagined production. TTT underscores the theme of social transformation with a multiethnic cast headlined by the irrepressibly charismatic Steven Epp and the musical accompaniment of a one-man band, guided by the familiar treatment by composer Jerry Bock, lyricist Sheldon Harnick, and playwright Joseph Stein. 7:30 p.m. Thursdays through Saturdays; 4 p.m. Sundays. $30. Shows are at Open Book from February 23 through March 5 and March 17-19, and at MN Opera Center March 9-12. For tickets and more info, visit tenthousandthings.org or call 612-203-9502. **Through March 19 —BRAD RICHASON**

FRIDAY 2.24

PERFORMANCE

THREADS DANCE PROJECT: THE SECRETS OF SLAVE SONGS

THE O'SHAUGHNESSY

Power, passion, and professionalism infuse this reprise of Threads Dance Project's signature work. A Sage Award nominee, *The Secrets of Slave Songs* deftly interweaves traditional Negro spirituals, expressive choreography, and loose skeins of narrative that illuminate the African-American experience past, present, and future. The complex relationship dynamics between whites and blacks come to the fore, with an emphasis on the trauma that we all still live with and experience daily. Here's a performance to ground you in that reality while providing the uplift that liberation brings. 7:30 p.m. Friday and Saturday. $19-$27. 2004 Randolph Ave., St. Catherine's University, St. Paul; 651-690-6700. **Also Saturday —CAMILLE LEFEVRE**

COMEDY

JIM JEFFERIES

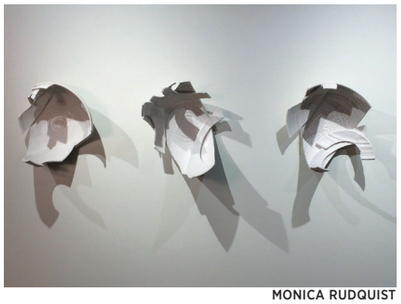
ORPHEUM THEATRE

Already an international star and headlining comedian, Jim Jefferies gained further notice in 2014 when a clip from his comedy special *Bare* went viral. The subject? Gun control. In the clip, seen so far by 1.7 million viewers, Jefferies, an Australian, says he has no problem with our Second Amendment. "What I'm not for is bullshit arguments and lies," he says. The only argument for having a gun, he reasons, is: "Fuck off. I like guns." This is not the best argument, he adds, "but it's all you've got." Jefferies caused another stir on the internet earlier this month after a clip from the Bill Maher

ART/GALLERY

APPLYING INFLUENCES

ARTISTRY AT BLOOMINGTON CENTER FOR THE ARTS



MONICA RUDQUIST

Ernest Miller's ceramics are coveted — not only by discerning collectors, but also by those who love using his cups, bowls, and plates every day. The feel, the shape, the minimalist detailing; to enjoy a sip of coffee, a taste of wine, a bowl of soup from one of Miller's ceramics is the definitive merging of art and life. As curator of this show, he's turned his eye toward colleagues whose work is equally arresting. That includes Kyle Osvog's open-lattice sculptures, Lee Persell's biomimicry, and Monica Rudquist's explosive expressions. The ceramists in this show transform clay with the magic of alchemists. There will be an opening reception Friday, February 24, from 7 to 8 p.m. (an artists' talk is at 6 p.m.). 1800 W. Old Shakopee Rd., Inez Greenberg Gallery, Bloomington; 952-563-8575. **Through March 31 —CAMILLE LEFEVRE**

program *Real Time* went viral. Things were going smoothly, as Jefferies and fellow panelist Piers Morgan essentially agreed on the gun issue. However, when Maher suggested that the people who said during the presidential campaign that Hillary Clinton was the lesser of two evils should apologize, Morgan asked why. Maher read the short list, including cabinet appointees, Russia, and (sort of oddly for Maher) the Muslim ban. "There's no Muslim ban," Morgan said flatly. "Oh, fuck off. It's a Muslim ban. He said it was a Muslim ban," Jefferies replied. "Hitler didn't kill the Jews on the first day, he worked up to it." 8 p.m. $39.50-$49.50. 910 Hennepin Ave., Minneapolis; 612-339-7007. **—P.F. WILSON**

SATURDAY 2.25

ART/GALLERY

LESLIE BARLOW: LOVING

PUBLIC FUNCTIONARY

In honor of the 50th anniversary of *Loving v. Virginia Supreme Court* (also currently being celebrated in the Oscar-nominated movie *Loving*), Leslie Barlow has created a series of portraits of interracial Twin Cities families that will simultaneously break and mend your heart. Here's a painter in full command of her technical, intellectual, and expressive faculties. Her brushstroke, line, and use of color draw these families directly into your soul, taking your breath away. The intimacy she portrays will hwave you affirming just how important love is — whether behind closed doors or proudly confirmed in the public realm — in a political system rife with hatred and dissent. There will be a reception on Saturday, February 25, from 7 p.m. to midnight. 1400 12th Ave. NE, Minneapolis; 612-978-5566. **Through March 25 —CAMILLE LEFEVRE**

BEER/GOLF

BAUHAUS BREW LABS INVITATIONAL

CAN CAN WONDERLAND

Can Can Wonderland is a newly opened indoor mini-golf palace near the Midway Menards, built by local artists using blood, sweat, whimsy, and (probably) lots of Bauhaus beer. The venue has already hosted a few special events, and the latest comes on Saturday with the first-annual Bauhaus Brew Labs Invitational. The event is an 18-hole putt-off (and presumably drink-off) before the clock strikes noon. This mini-golf contest isn't just about the lowest score, however; it will offer rewards for quality golf outfits, team names, and can-do enthusiasm. There will also be random challenges throughout the course. To sign up, visit bauhausbrewlabs.com/events. 10 a.m. to 12:30 p.m. $18. 755 Prior Ave. N., Ste. 4, St. Paul; 651-925-2261. **—LOREN GREEN**

SUNDAY 2.26

PARTY

24TH ANNUAL OSCAR EXPERIENCE

KERASOTES SHOWPLACE ICON THEATRE

This Sunday, many will watch the Oscars from their couch while in their sweats. For those who appreciate something a little more fancy, the 24th Annual Oscar Experience is returning to the West End. Walk the red carpet into the party, where you'll be greeted with a variety of activities. Place your bets on winners, grab some popcorn and a cocktail, and watch the show on the big screen. While you won't be winning a little golden man, you might score prizes during the evening through the raffle. Folks who go VIP will enjoy a

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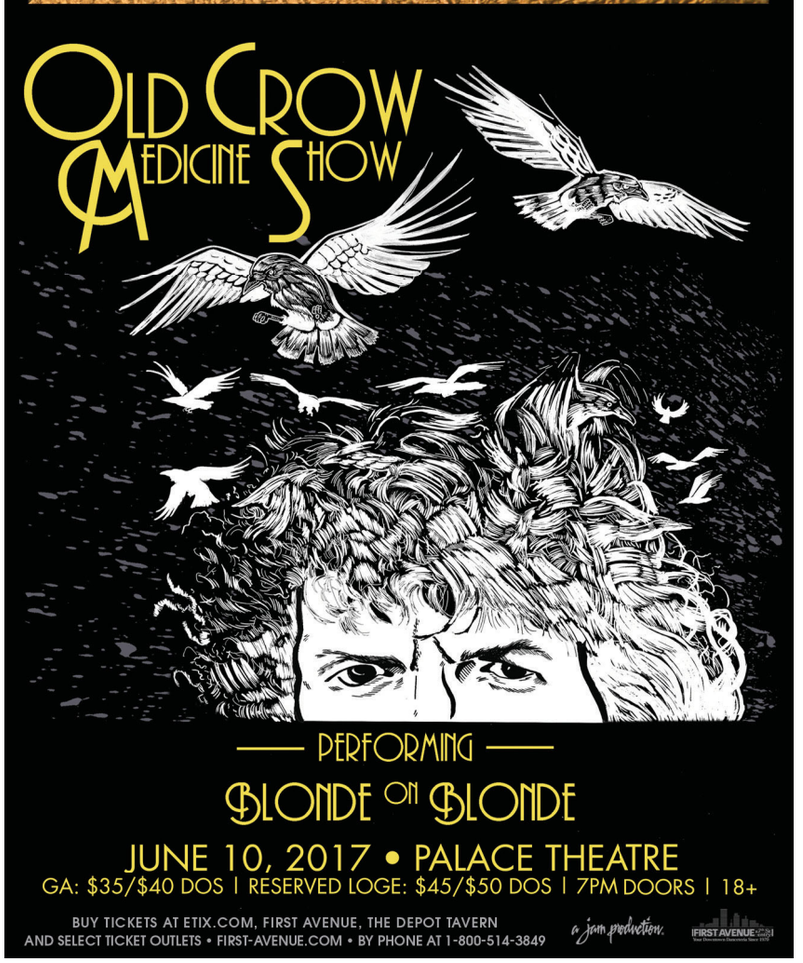

7th St entry FIRST AVENUE

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THE MAINROOM

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FRIDAY, FEBRUARY 24

SATURDAY, FEBRUARY 25

THURSDAY, MARCH 2

FRIDAY, MARCH 3

SUNDAY, MARCH 5

MONDAY, MARCH 6

THURSDAY, MARCH 9

FRIDAY, MARCH 10

WEDNESDAY, MARCH 15

THURSDAY, MARCH 16

FRIDAY, MARCH 17

SATURDAY, MARCH 18

TUESDAY, MARCH 21

WEDNESDAY, MARCH 22

THURSDAY, MARCH 23

FRIDAY, MARCH 24

WEDNESDAY, MARCH 29

SATURDAY, APRIL 1

SUNDAY, APRIL 2

THURSDAY, APRIL 6

FRIDAY, APRIL 7

SATURDAY, APRIL 8

SATURDAY, APRIL 15

MONDAY, APRIL 17

TUESDAY, APRIL 18

FOR SPECIFIC INFORMATION ON PERFORMERS AND COMPLETE SHOW LISTINGS VISIT FIRST-AVENUE.COM
BUY TICKETS AT THE DEPOT TAVERN (11AM - 1AM SUN-THURS, AND 11AM-2AM FRI & SAT), ETIX.COM, OR BY CALLING 1-800-514-3849.
VISIT FIRST-AVENUE.COM/OUTLETS FOR A COMPLETE LIST OF LOCAL TICKET OUTLETS.

FIRST AVENUE & 7th St entry

ALSO COMING TO THE MAINROOM

4/19 SLEEP *w/* MONO *18+*
4/20 MAYDAY PARADE - 'A LESSON IN ROMANTICS' 10TH ANNIVERSARY TOUR *w/* KNUCKLE PUCK, MILESTONES *ALL AGES*
4/25 SILVERSUN PICKUPS *w/* KIEV *18+*
4/28 LUCINDA WILLIAMS *18+*
4/29 AMERICAN FOOTBALL *w/* S. CAREY, AERO FLYNN *18+*
5/01 & 02 VULFPECK *18+*
5/03 TESTAMENT *w/* SEPULTURA, PRONG *18+*
5/05 LAURA MARLING *w/* VALLEY QUEEN *18+*
5/06 GEAR DADDIES *w/* SAM LLANAS (FORMERLY OF BODEANS) *18+*
5/12 THE BLACK ANGELS *w/* A PLACE TO BURY STRANGERS *18+*
5/13 COHEED AND CAMBRIA - NEVERENDER "GAIBSIV" *w/* THE DEAR HUNTER *18+*
5/20 TINA AND THE B-SIDES *w/* HIGH UP *18+*
5/21 BONOBO *18+*
5/23 JUSTIN TOWNES EARLE *w/* THE SADIES *18+*
6/01 MARIAN HILL *w/* OPIA *18+*

7TH ST ENTRY

2/22 POTTY MOUTH AND PARTYBABY *w/* TENNIS SYSTEM *18+*
2/23 YOU BLEW IT! *w/* ALL GET OUT, FREE THROW *18+*
2/24 BLACK ATLASS *w/* OVERWERK, C.KOSTRA *18+*
2/25 THOSE PRETTY WRONGS FT. JODY STEPHENS (BIG STAR) AND LUTHER RUSSELL *w/* BEN GLAROS *18+*
2/26 4TH CURTIS ALBUM RELEASE PARTY *w/* LYDIA LIZA, TONY PEACHKA, AHEM *18+*
2/27 LVL UP *w/* PALM, DOUBLE GRAVE *18+*
2/28 THE VAGINA MONOLOGUES *18+*
3/01 CHAD VALLEY AND COMPUTER MAGIC *w/* DEVATA DAUN *18+*
3/02 DEATH BY UNGA BUNGA *w/* BEEBE GALLINI *18+*
3/03 TWIN CITIES DILLA DAY BEAT BATCH WARZ *w/* ED O.G., PRINCE PO (OF ORGANIZED KONFUSION), SUN & LA, BDOTCROC, DJ FRANCISCO, DJ SCIPREME, BUTTER BEAT RECORDS, HOSTED BY NILES *18+*
3/04 BAD BAD HATS *w/* WINGMAN (TWO SHOWS) *5PM: ALL AGES / 9PM: 21+*
3/05 MIC Q.A *w/* RADIO AHLEE, LYRIC MARID, MAOLU, NYASIA, DJ KEEZY *18+*

TURF CLUB

2/22 WALDEMAR, A PIANO IN EVERY HOME, H. ROSE AND THE NOMADS *21+*
2/23 BLUE WATER HIGHWAY BAND *w/* THE PLOTT HOUNDS *21+*
2/24 HOPE COUNTRY RECORD RELEASE SHOW *w/* JAKE JONES *21+*
2/25 LAST PODCAST ON THE LEFT (LATE SHOW) *21+*
2/28 FAT TUESDAY AT THE TURF CLUB A MARDI GRAS PARTY *w/* MCNASTY BRASS BAND, GENERAL B AND THE WIZ, KING OTTO *21+*
3/01 THE HEAVY SET, FLATWATER MISSISSIPPI, WAILING LOONS *21+*
3/02 BUFFALO FUZZ VINYL RELEASE AND TOUR KICKOFF *w/* THE LONE CROWS, THE PUSH *21+*
3/03 GRAVEYARD CLUB, MONICA LAPLANTE, PORNONONO, LYDIA LIZA *21+*
3/04 TABAH AND J.E. SUNDE CO-ALBUM RELEASE SHOW *w/* AYVAH *21+*
3/08 RUN WESTY RUN *w/* YE YE POW *21+*
3/09 LAZYLIGHTNING420 FT. ERIK BERRY (TRAMPLED BY TURTLES) AND MARC GARTMAN (TWO MANY BANJOS) PERFORMING GRATEFUL DEAD'S 11/8/69 LIVE AT THE FILLMORE *21+*

For show announcements, updates, set times, giveaways, and more:
@FIRSTAVENUE /FIRSTAVENUE @FIRSTAVENUE FIRST-AVENUE

UPCOMING SHOWS AT OTHER VENUES

THURSDAY, FEBRUARY 23
NOSLEEP PODCAST
at THE CEDAR
$20/7PM/ALL AGES

SATURDAY, FEBRUARY 25
103.3FM The Basement presents
PROF
w/ FINDING NOVYON, METASOTA, WILLIE WONKA, CASHINOVA
at CLYDE IRON WORKS (DULUTH, MN)
$17.50/$20/8PM/18+

MONDAY, FEBRUARY 27
THE JAPANESE HOUSE
w/ BLAISE MOORE
at TRIPLE ROCK
$15/8PM/18+

TUESDAY, FEBRUARY 28
ELECTRIC GUEST
w/ NINE POUND SHADOW
at TRIPLE ROCK
$12/$14/7PM/18+

WEDNESDAY, MARCH 1
LOS CAMPESINOS!
w/ CRYING
at TRIPLE ROCK
$15/$18/7:30PM/18+

FRIDAY, MARCH 3
THE RADIO DEPT.
w/ GERMANS
at TRIPLE ROCK
$15/8PM/18+

SUNDAY, MARCH 5
89.3 The Current and City Pages present
DEVENDRA BANHART
at FINE LINE
$25/7PM/18+

TUESDAY, MARCH 7
89.3 The Current presents
TENNIS
w/ OVERCOATS
at TRIPLE ROCK
$15/7PM/18+

WEDNESDAY, MARCH 8
WE THE KINGS
w/ CUTE IS WHAT WE AIM FOR, PLAID BRIXX, ASTRO LASSO
at TRIPLE ROCK
$25/$79 VIP/5:30PM/ALL AGES

3/08 JENS LEKMAN *w/* LISA/LIZA *at Fine Line*
3/11 THE JAYHAWKS *w/* THE CACTUS BLOSSOMS , THE CLOAK OX *at Palace Theatre*
3/11 SAVE FERRIS - NEW SOUND TOUR 2017 *w/* UMBRELLA BED, BABY BABY *at Fine Line*
3/12 THE GRISWOLDS *w/* DREAMERS, 90% ELVES *at Triple Rock*
3/13 AN EVENING WITH NOAM PIKELNY *at The Cedar*
3/14 ALLAH-LAS *w/* THE BABE RAINBOW (OZ) *at Triple Rock*
3/15 THE REVIVALISTS *w/* GHOST OF PAUL REVERE *at Fine Line*
3/18 GREENSKY BLUEGRASS *w/* CRIS JACOBS *at Palace Theatre*

CONTINUED FROM SUNDAY ▶

three-course meal at Yardhouse, a swag bag, and other freebies. Proceeds from the event benefit two arts nonprofits, Aegis Foundation and the Twin Cities Film Festival. For tickets and more info, visit twincitiesfilmfest.org. All ages; 21+ VIP. 5 to 10:30 p.m. $35; $100 VIP. 1625 W. End Blvd., West End, St. Louis Park; 612-568-0375. **—JESSICA ARMBRUSTER**

TUESDAY 2.28

DATING

THE SINGLES EXCHANGE NO. 5

BAUHAUS BREW LABS

You have a wonderful friend. While your friendship may be flourishing, your friend's love life has hit a dry spot. With their blessing, it's time to help them out. At the Grown-Up Club's Singles Exchange, friends with single friends create a PowerPoint presentation for an audience who also have awesome yet currently single friends. Onstage, people share flattering (and amusing) photos, tell endearing stories, and explain why their friend's quirks aren't deal-breakers. After the presentations, a mingling session ensues, where friends help hook friends up. "We're not trying to be OkCupid. There's no algorithm or science to it," event organizer Regan Smith elaborated to City Pages earlier this year. "It's really just an opportunity to a) get creative in making the PowerPoint presentation, and b) to celebrate your friends." Tickets and more info can be found at at www.grownup.club/store/se-ticket. 6:30 p.m. doors. $11. 1315 Tyler St. NE, Minneapolis; 612-276-6911. **—JESSICA ARMBRUSTER**

THEATER

THE KING AND I

ORPHEUM THEATRE

A classic that touches on modern-day topics

MATTHEW MURPHY

Rodgers & Hammerstein's *The King and I* features a well-intentioned monarch whose goal of modernizing his country is compromised by his own protective impulse to maintain the established social order. In opening the door to modern thinking by hiring a British schoolteacher, the ruler finds his will challenged by a foreigner. The tension between traditional ways and evolving mores resides at the center of this Tony Award-winning Broadway revival. Under the energetic direction of Bartlett Sher, the production retains the original's signature elements (including memorable tunes such as "Getting to Know You" and "Something Wonderful") while offering a revitalized spectacle. The striking set design by Michael Yeargan serves as a backdrop for the 30-plus member cast (led by the highly lauded duo of Laura Michelle Kelly and Jose llana), who are bedecked in the sumptuous costuming of Catherine Zuber and performing the mesmerizing choreography of Christopher Gattelli (based on the original movements of Jerome Robbins). Arriving during a period of social unease, *The King and I* offers a timely reminder that the merging of culturally diverse voices has been known to produce the most captivating of harmonies. 7:30 p.m. Tuesday through Thursday; 8 p.m. Friday and Saturday; 2 p.m. Saturday; 1 and 6:30 p.m. Sunday. $39-$135. 910 Hennepin Ave., Minneapolis; 800-982-2787. **Through March 5 —BRAD RICHASON**

Music for Merce:
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2.23 ⟍ 2.24
Thursday–Friday, 8 pm
Walker Art Center

Join us for two historic evenings with a festival of music and sound celebrating the legacy of Merce Cunningham and John Cage, curated by composer/guitarist John King and featuring Christian Wolff, Zeena Parkins, Radiohead's Philip Selway, and other special guests.

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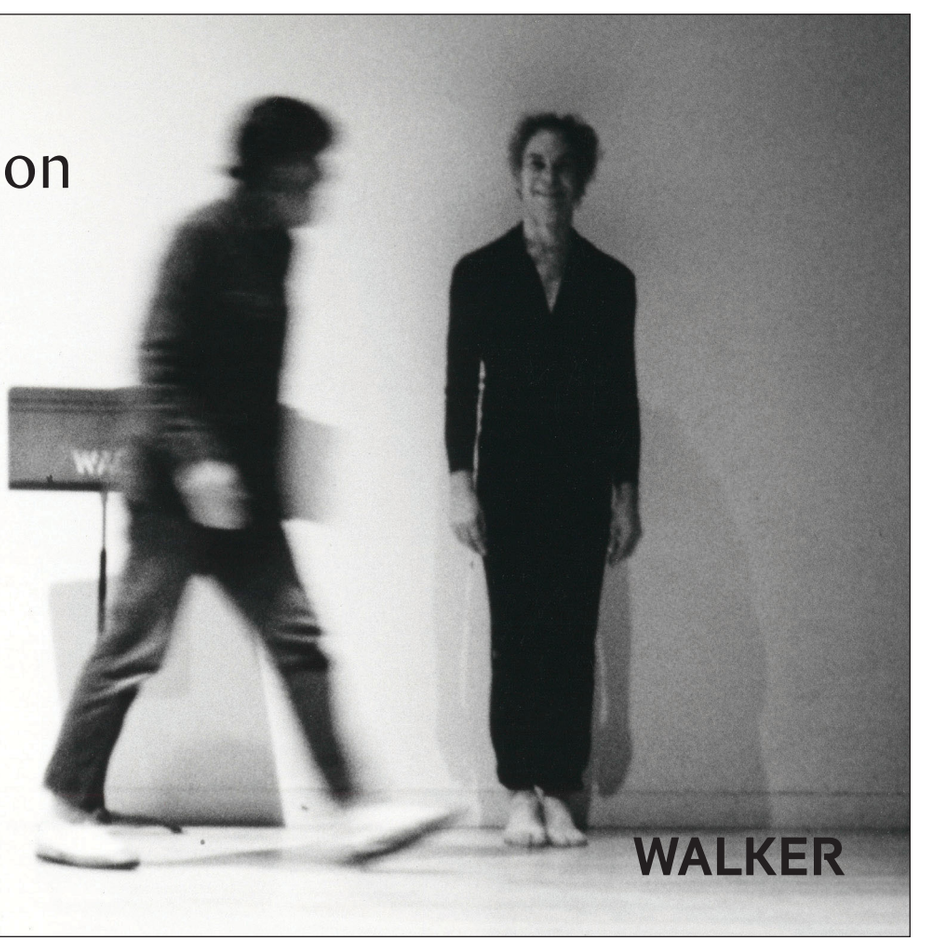
The Walker Art Center's Music Season Media Partner 89.3 The Current



WALKER

PIXIES

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2017

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PROJECT PAT
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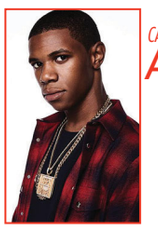
FEB. 22

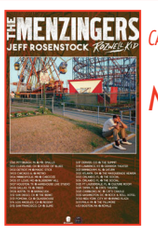
JOE MARCINEK BAND
w/ MIKEL WRIGHT & THE WRONGS & SMOKIN' JOE
FEB. 23

"GRASS & BRASS"
w/ KIND COUNTRY & NEW SOUND UNDERGROUND
FEB. 24



CABOOZE & LIVE NATION PRESENT
A BOOGIE WIT DA HOODIE
FEB. 27

A VERY 80S PARTY
w/ SOAP & EGI
MARCH 3



CABOOZE & LIVE NATION PRESENT
THE MENZINGERS
w/ JEFF ROSENSTOCK & ROZWELL KID
MARCH 4

CABOOZE PRESENTS
THE ENGLISH BEAT!
MARCH 21

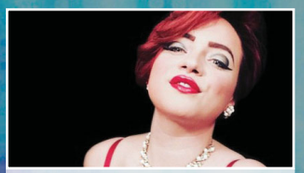
CABOOZE & LIVE NATION PRESENT
LOCASH
MARCH 23

UPCOMING

2/25 ..... LEOPRESENTS.COM **Darkest Hour** w/ RINGWORM, ROTTEN SOUND, RIVERS OF NIHIL
3/1 ..... LEOPRESENTS.COM **Amaranthe** w/ FAILURE ANTHEM, CITIZEN ZERO, CYPHER 16 & MORE!
3/2 ..... LEOPRESENTS.COM **Secondhand Serenade** w/ HAWTHORNE HEIGHTS & THE RED JUMPSUIT APPARATUS
3/8 ..... LEOPRESENTS.COM **Micky Avalon** w/ BOTZY, TY DAVIS & AP LIFTED & MC RENTZ
3/9 ..... LEOPRESENTS.COM **Architects** w/ STRAY FROM THE PATH, & MAKE THEM SUFFER
3/11 ..... **The Confused Brother Band** TAKE ACTION! BENEFIT SHOW w/ PAPER PARLOR & MORE!
3/17 ..... **Nuisance** w/ VAUDEVILLE, STRAKE JAK IT, ANTI STAR & PIRANHA
3/18 ..... CABOOZE & LN PRESENT **The Opiuo Band** w/ SPECIAL GUEST TBA
3/25 ..... **Cody Canada and the Departed** w/ RADIO BIRDS
3/29 ..... CABOOZE & LN PRESENT **Senses Fail** w/ COUNTERPARTS, MOVEMENTS, & LIKE PACIFIC
3/30 ..... **The Rumours** ALBUM RELEASE TOUR w/ ONCE AROUND & THE VON TRAMPS
4/1 ..... **FKJ** AKA: FRENCH KIWI JUICE!
4/15 ..... CABOOZE & LN PRESENT **Senses Fail** w/ COUNTERPARTS, MOVEMENTS & LIKE PACIFIC
5/12 ..... CABOOZE & FIRST FLEET PRESENT **The Lacs!**

TICKET OUTLETS
THE JOINT BAR, ELECTRIC FETUS, DOWN IN THE VALLEY, DISCLAND, KNOW NAME RECORDS, MILL CITY SOUND, ECLIPSE RECORDS

COMING TO THE DAKOTA



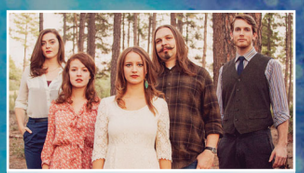
JAEDYN JAMES & THE HUNGER
FEBRUARY 23

JOYANN PARKER BAND
FEBRUARY 24

JOHN SCOFIELD'S
COUNTRY FOR OLD MEN
FEBRUARY 25 *2 GRAMMYS 2017!*

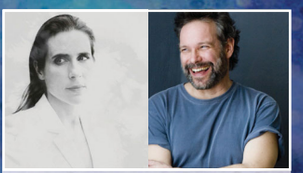
THE LOWEST PAIR
MARCH 2

JAZZ WOMEN ALL STARS
MARCH 3



RUN BOY RUN
MARCH 5

MARCIA BALL
MARCH 6



John Gorka Presents
ROSE COUSINS
MARCH 7

MONTY ALEXANDER TRIO
MARCH 8

VICTOR WOOTEN TRIO
MARCH 9 & 10

THE SUBDUDES
MARCH 11

ERIC GALES
MARCH 12

GARY BURTON & MAKOTO OZONE
MARCH 15

SMITHEREENS & MARTHA AND THE MOTELS
MARCH 17

LIV WARFIELD, SHELBY J., JUDITH HILL
MARCH 18

EILEEN IVERS BAND
MARCH 19

MONDAY, MARCH 20

ELIZABETH COOK
7PM

HOWIE DAY
9:30PM

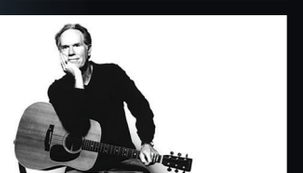
SOUTHSIDE JOHNNY & THE ASBURY JUKES
MARCH 21-22

PARIS CHANSONS
MARCH 23

ANA POPOVIC
BLISTERING BLUES GUITAR
FEBRUARY 26 & 27

AL STEWART BAND
PLAYS 'YEAR OF THE CAT'
MARCH 24-25

DAVID SANBORN
MARCH 27-28



LOUDON WAINWRIGHT III
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VIRAL VIDEOTAPE

Unnecessary sequel *Rings* explains away the terror

The cursed video is more insidious than ever, now just a click away from claiming more victims.

COURTESY OF PARAMOUNT PICTURES

BY MICHAEL NORDINE

Some sequels are inevitable. Others are inexplicable.

Can you guess which category *Rings* belongs to? Arriving more than a decade after *The Ring Two*, this new chapter is one of those doomed movies that no one asked for and few have gone to see. Fans of the franchise — which, at its core, still boasts a genuinely chilling premise — will likely follow in the characters' footsteps and find themselves unable to resist watching. Anyone who does so probably won't die seven days later, but is apt to regret the decision all the same.

The video in question remains the series' most frightful element. For the uninitiated and/or forgetful, a refresher: There exists an unmarked VHS tape containing surreal, disturbing imagery that suggests a film student's approximation of an avant-garde snuff film. A woman brushes her hair in a mirror as a look of concern falls across her face. Trees burn and bugs crawl. And at the end, you see the ring. As soon as it's over, your phone rings and the voice on the other end says, "Seven days."

Rings gives the video an update, as it's now available to watch on laptops and smartphones. The proto–viral video has become more insidious than ever before, its curse now just a click away from finding more victims.

For all that, *Rings* doesn't bode well from the beginning, the age of the performers being the first sign that something is amiss. *The Ring* was unique for featuring an actual adult as its protagonist, let alone one as talented as Naomi Watts; *Rings* opts instead for a college-age ensemble — no doubt in an attempt to capture that oh-so-sweet millennial market — but its undergrad sensibilities earn a failing grade.

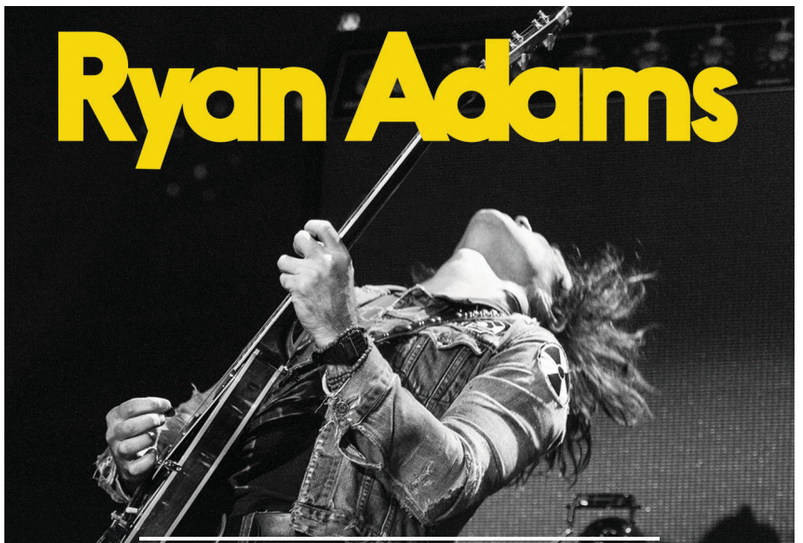
In this latest installment, the original VHS tape has taken on a mythic quality, not least because it's only viewable on antiquated technology. A rogue professor has formed a sort of secret society based around watching the video and, before the seven days are up, making a copy so someone else can watch it as well — doing so lets the viewer off the clock and begins the process anew for whichever unfortunate soul has seen it most recently. As in the superior *It Follows*, terror is communicable.

Our heroine this time around is Julia (Matilda Lutz), who's forced to stay home and care for her ailing (and absent) mother while her boyfriend goes off to college. Unbeknownst to her, his extracurriculars involve a certain club. Intrepid young adult that she is, Julia endeavors to not only rescue her beau by watching the video but also to find out who made it and why — a trip through *Ring* lore that's occasionally enlightening but mostly expository. (Turns out that the series, which began in 1998 with Japan's *Ringu*, all traces back to a blind priest in rural Washington. Who would have thought?)

The attempt to expand and build on the mythos is both admirable and ill-advised. That professor is using the tape — and the little girl who emerges from the screen to claim her victims once their time is up — as evidence of the afterlife, and here we learn more about both her and her mother. But the impulse to explain is at odds with the impulse to frighten, and the longer this movie (and series) goes on, the less unsettling it becomes.

RINGS
directed by F. Javier Gutiérrez
now playing, area theaters

Ryan Adams



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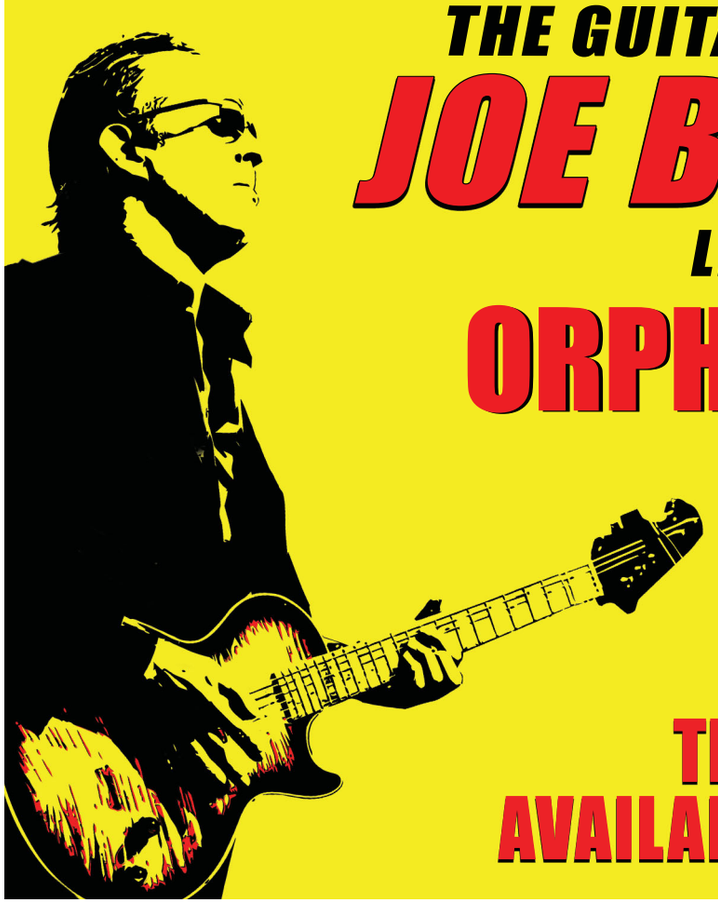

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BY JAY GABLER

KING LEAR
Guthrie Theater
818 S. Second St., Minneapolis
612-377-2224; through April 2

A Guthrie production of *King Lear* was always going to be a major event, but it's one that's gained eerie resonance since being announced last spring. An aging ruler, with autocratic leanings, demanding elaborate ballyhoo and exacting such rash vengeance that it brings ruin upon his family and nearly his entire kingdom? The Guthrie might as well save on advertising, since *Lear* is already on the front page every day.

It's director Joseph Haj's first Shakespeare production to be developed at the Guthrie (last year's *Pericles* was largely imported), and he's pulled out all the stops. The show boasts a towering set, a stunning production design, and an A-list cast that includes two superb actors alternating in the title role. It's an opportunity to see two different Lears in the same production, and you'd be well-advised to take it: If there's a show this season that will reward multiple viewings, this is it.

The precisely paced production begins as audience members are still taking their seats: Wait staff are positioning floral arrangements on a long banquet table in an impossibly vast hall with concave walls that rise up to the stratosphere in Marion Williams' awe-inspiring set. As the play begins, doors open and the principals of Shakespeare's epic tragedy spill onto the stage. They're smiling widely, but they won't be for long.

Lear's three daughters, Goneril (Kate Nowlin), Regan (Sun Mee Chomet), and Cordelia (Kim Wong), take their chairs, ready to hear their father's promised statement about the disposition of his empire. Meanwhile, we meet Gloucester (James A. Williams) and his illegitimate son Edmund (Thomas Brazzle), who hatches a scheme to disinherit Gloucester's legitimate son Edgar (Jason Rojas) in what starts as a subplot and then becomes the drama's focus.

The two Lears — both Guthrie vets who are well-prepared to take the character to madness and back — are Nathaniel Fuller and Stephen Yoakam. Of the two, Fuller is the more regal and haughty: When he falls, he falls far. Yoakam is earthier, with a commanding presence but also warmth that adds a special poignancy to his final scenes with Cordelia. See both if you can, but if you have to pick one, go with Yoakam.

There are a lot of unforgettable roles in this classic play, and all the actors sink their teeth in. The cast doesn't have a weak link, from the utterly commanding Brazzle to Shá Cage, whose small but crucial role as France provides a key to Haj's respectful yet contemporary take on this material.

Composer Victor Zupanc and sound designer Darron L. West have created a propulsive soundscape that underpins the action, including a rumbling electronic cue that scores an unforgettable moment involving Regan's revenge on the disloyal Gloucester. Through horror, humor, or hubris, this is a production that keeps your spine tingling and your head spinning.

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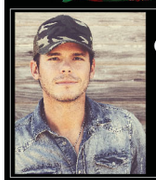

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SHOW: 9PM
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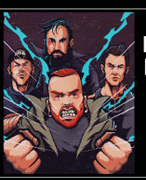

MEMPHIS MAY FIRE
3/8/17 5:30PM
SHOW: 6:30PM
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PAPADOSIO w/ TAUK
3/10/17 9PM
SHOW: 10PM
SKYWAY THEATRE

DIRTY AUDIO
KANDY HOPSTEADY
3/11/17 8PM
THE LOFT
SKYWAY THEATRE

PONICZ
BOOGIE T
BOARCROK
3/18/17 8PM
THE LOFT
SKYWAY THEATRE

BARE NOIZE
RAY VOLPE
SPOCK
3/24/17 8PM
THE LOFT
SKYWAY THEATRE

A GREAT BIG WORLD
3/28/17 8PM
SHOW: 9PM
STUDIO B
SKYWAY THEATRE

ILIZA
THE CONFIRMED KILLS TOUR
4/1/17 7:30PM
SKYWAY THEATRE

BEAR GRILLZ
THE VOID
4/8/17 8PM
SKYWAY THEATRE

DADA LIFE
4/21/17 9PM
SKYWAY THEATRE

CASHMERE CAT
4/28/17 8PM
THE LOFT
SKYWAY THEATRE

THE MAINE
THE MOWGLI'S
BEACH WEATHER
5/8/17 6:30PM
SHOW: 7:30PM
SKYWAY THEATRE

PARTY THIEVES
5/12/17 8PM
THE LOFT
SKYWAY THEATRE

SOMO
5/12/17 7PM
SHOW: 8PM
SKYWAY THEATRE

2/23 THR TWINE W/ HE$H | THE LOFT
2/24 FRI BORGEOUS, LOOKAS, BREATHE CAROLINA | THE LOFT
2/25 SAT REZZ | THE LOFT
2/26 SUN AFTER THE BURIAL | SKYWAY THEATRE
3/03 FRI ILLENIUM W/ SAID THE SKY | SKYWAY THEATRE | *SOLD OUT*
3/04 SAT DVBBS | SKYWAY THEATRE
3/10 FRI HARD ELECTRONIC: ART OF FIGHTERS / UNEXIST | THE LOFT
3/11 SAT ALIKIBA | SKYWAY THEATRE
3/23 THR CHOP DROP: CROWELL B2B CODD DUBZ | THE LOFT
3/30 THR NATHANIEL KNOWS | THE LOFT
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STREET *Style*

BLUE VELVET David Lynch dance party on Valentine's Day at the Kitty Cat Klub. **BY AMY GEE**

SARA ABDELAAL
28, PRODUCT SUPPORT

What are you wearing?
Top thrifted in St. Paul, American Apparel pants, Adidas shoes.

Describe your style:
Flashy chill.

Trend that you love?
Sweatpants and casual streetwear.

Trend that you wish would disappear?
Ripped tights.

Who is your style icon?
M.I.A.

RACHEL CALVERT
25, SPECIAL NEEDS ADVOCATE

What are you wearing?
Dress and sweater from the Limited, shoes from DSW.

Describe your style:
'70s or Audrey Hepburn, very feminine details.

Trend that you love?
Lace and girly details. I'm glad that the '70s look is back in full swing.

Trend that you wish would disappear?
Flare capris.

Who is your style icon?
Stevie Nicks.

JOSEPH FAGERHAUGH
31, MORTGAGES

What are you wearing?
All thrift and estate sale finds.

Describe your style:
New wave meets punk rock.

Trend that you love?
Pearls and fur.

Who is your style icon?
Martin Gore from Depeche Mode.

KEELI O'BRIEN
22, ART STUDENT AT MCAD

What are you wearing?
Vintage Victoria's Secret slip, boots from Goodwill, turtleneck from Amazon, vintage choker.

Describe your style:
Contemporary goth chic and vintage.

What influences your style?
Early-2000s celebrities, like Britney Spears in 2001. I try to incorporate her style.

Trend that you love?
Mock turtlenecks, silk, and velvet.

Trend that you wish would disappear?
Cut-outs and anything lace-up.

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VALERIE JUNE

CEDAR CULTURAL CENTER, WEDNESDAY 2.22

Valerie June's second big-label album, *The Order of Time*, due March 10, touches upon love, survival, memory, regret, and opportunity. Her evocative, reedy voice shifts between multiple styles — country drawl, soulful sass, edgy blues, gospel moan — and she's refined the distinctive fusion of 2013's *Pushin' Against a Stone* ever further, now incorporating jazz and pop experimentalism, perhaps reflecting the Tennessee native's current Brooklyn digs. June reminisces about family on the sultry Southern blues "Long Lonely Road," and romance "faded to dust" on "Love You Once Made," an aching blend of country and Memphis soul. She gets rowdy on the raw, deep blues stomp of "Shakedown" and the glorious, horn-driven "Got Soul," which is drenched in the stuff. But the spiritual heart of *Time* is "Astral Plane," a sweet reverie suffused with optimism. Oh Pep! opens. *All ages. 7:30 p.m. Sold out. 416 Cedar Ave. S., Minneapolis; 612-338-2674.* —RICK MASON

Valerie June

COURTESY OF THE ARTIST

THUNDERCAT

FINE LINE MUSIC CAFE, FRIDAY 2.24

Bassist extraordinaire Stephen Bruner, better known as Thundercat, has been a key player in the recent reinvigoration of Los Angeles's jazz, g-funk, and psychedelic instrumental hip-hop scenes. He's lent his innovative touch to the work of Kamasi Washington, Kendrick Lamar, and Flying Lotus, and he's also collaborated with artists as varied as Erykah Badu, Suicidal Tendencies, and Kenny Loggins. Thundercat's solo work mixes styles, swimming between genres with a smooth, almost otherworldly delicacy, and live, he's both immersive and astounding, his masterful technical proficiency blending into warm, downtempo explorations that zero in on your soul. He'll release his fourth full-length, *Drunk*, on Flying Lotus's Brainfeeder Records on the same day as his Fine Line show. *18+. 8 p.m. $18/20. 318 First Ave. N., Minneapolis. 612-338-8100.* —JACK SPENCER

LIL WAYNE

TARGET CENTER, SATURDAY 2.25

The fantastically weird, prolific, and uneven New Orleans rap great experienced issues when he tried to play Minneapolis in 2015, pulling out just hours ahead of a scheduled show at The Venue, but his 2011 post-prison concert at St. Paul's Xcel Energy Center was reportedly a success. In other Weezy news, his beef with former mentor/Cash Money Entertainment partner Birdman shows no signs of being squashed, while his regrettable Wiz Khalifa/Imagine Dragons collab, "Sucker for Pain," from the soundtrack to the regrettable *Suicide Squad*, shows no signs of dropping off the rock charts. And his long-delayed 12th album, *Tha Carter VI*? Well, we shall see. Wayne, a hardcore Green Bay Packers fan, is surely still mourning his team's loss to in the NFC Championship Game to the Atlanta Falcons, but he's too much of a pro to let that heartbreak interfere with his ability to perform. Top 40 bro Mike Stud will open. *All ages. 7 p.m. $37-$102. 600 First. Ave. N., Minneapolis; 612-673-1300.* —JAY BOLLER

JOHN SCOFIELD

DAKOTA JAZZ CLUB, SATURDAY 2.25

Far from the limelight of the televised awards, guitarist John Scofield won two Grammys this week: Best Instrumental Jazz Album (*Country for Old Men*) and Best Improvised Solo ("I'm So Lonesome I Could Cry"). The 65-year-old has a sense of humor, eclectic musical interests, sterling credentials as an improviser, and the virtuosic skills to pull off just about anything. Accompanied by longtime associates drummer Bill Stewart and keyboardist Larry Goldings, plus bassist Vicente Archer, Scofield will focus on *Country*, which mostly tackles classics by the likes of George Jones, Merle Haggard, and Bob Wills in adventurous jazz contexts. Sco's work on the Hank Williams Grammy winner is liquid fire, a lava flow that shoots sparks in all directions while the band sizzles at a frenetic pace. "Wayfaring Stranger" is a dark, unsettled blues, with Stewart laying down a New Orleans shuffle while Sco's guitar yearns and cries. The Carter Family's "Wildwood Flower" bops along, peppered with twang. And Dolly Parton's "Jolene" simmers in 6/8, incisive swing driving wonderfully intricate twists and tangents. *$35-$45 at 7 p.m; $25-$35 at 9 p.m. 1010 Nicollet Mall, Minneapolis; 612-332-5299.* —RICK MASON

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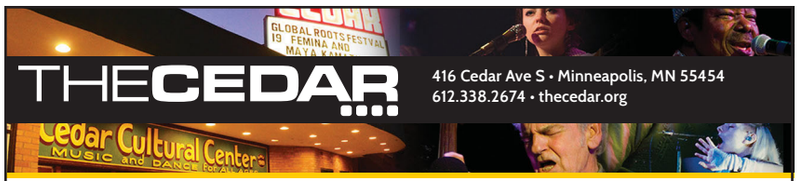

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LVL UP

SHAWN BRACKBILL

TEE GRIZZLEY

PRIVE MINNEAPOLIS, SATURDAY 2.25

Detroit rapper Tee Grizzley's "First Day Out" was one of the last major street singles of 2016. Its true-crime lyrics, which detail Grizzley's roles in Michigan home invasions and the attempted robbery of a Kentucky jewelry store, and its epic, cinematic structure, similar to Meek Mill's explosive two-part masterpiece "Dreams and Nightmares," made the song an instant viral hit. Not even three months passed before Grizzley signed a deal with 300 Entertainment (home to Migos, Young Thug, and Fetty Wap), setting him up to be the first big Detroit street rapper to come up since the city's beloved Doughboyz Cashout. It'll be interesting to see the sonic direction Grizzley chooses in 2017, because he's been associating with an eclectic circle of rappers; his social media accounts indicate that he's been hanging with Kendrick and Schoolboy Q and FaceTiming with everyone from YG to Lil Durk to Lil Yachty. For now, though, Grizzley's output mostly consists of songs with strong Detroit roots, like his Band-Gang collaborations "Straight to It" and "Mouth Closed." *21+. 10 p.m. $20-$40. 315 First Ave. N., Minneapolis; 612-990-5058.* —MICHAEL MADDEN

LVL UP

7TH ST. ENTRY, MONDAY 2.27

There have been a lot of conversations about rock music's current cultural import recently, but the New York indie four-piece LVL UP aren't trying to be saviors. They humbly keep alive the fuzzy '90s sounds of bands like Neutral Milk Hotel, Guided by Voices, and Sebadoh. Fortunately, their jump from smaller labels to indie-rock mainstay Sub Pop for their third album, last year's *Return to Love*, didn't change their sound in any drastic way: This band should be allowed to do its thing, because "its thing" is unique. Three of the band members contribute songwriting, and their lo-fi aesthetic is not to be confused with a lack of ambition or lazy musicianship — for one thing, Mike Caridi and Dave Benton's guitar work tends to be bold and blazing. Overall, they've proven themselves worthy of their spot on the Sub Pop roster. The future of indie rock is hard to forecast, but it's easy to imagine LVL UP being at its forefront for years to come. Set to open Monday's show are Palm and Double Grave. *18+. 7 p.m. $10-$12. 701 First Ave. N., Minneapolis; 612-338-8388.* —MICHAEL MADDEN

A BOOGIE WIT DA HOODIE

CABOOZE, MONDAY 2.27

A Boogie Wit Da Hoodie, or just A Boogie, is from the Bronx, the birthplace of hip-hop. But the 21-year-old is a distinctly modern, post-regional artist, a melodically inventive sing-rapper who has more in common with Fetty Wap and PnB Rock than any traditionally skilled East Coast icons. His YouTube and SoundCloud numbers are consistently in the eight figures, and with good reason: Strong melodies seem to come as easy to Boogie as breathing. In that sense, he has a skillset comparable to established R&B hitmakers like Jeremih, and that preternatural hook-writing ability defines his singles "My Shit," "Jungle," and, really, the entirety of his 2016 projects *Artist* and *TBA*. Among the newest names of New York hip-hop, he's at the forefront with the likes of Young M.A. and Dave East. In fact, Boogie was supposed to perform alongside the former in Maplewood in November — but he missed his flight to Minnesota. *18+. 8 p.m. $25-$30. 917 Cedar Ave., Minneapolis; 612-338-6425.* —MICHAEL MADDEN

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Dirty Little Secret

Your friend is probably lying about that pervy encounter

I wanted to tell you about something that happened to my friend. (Really!) She was going to bang this dude from OkCupid but wasn't getting a great feeling, so she went to bed and let him crash on the couch. She woke up the next day to find her underwear drawer empty on the floor and all of her underwear wrapped around this dude's feet. She stealthily removed all the panties from his perv hooves and put her shit away. When the morning actualized itself, they parted amicably with no mention of the underwear slippers.

MEN IN ALASKA

Dan Savage

Ask yourself which is the likelier scenario, MIA. Scenario 1: This guy stumbled around your friend's dark apartment in the middle of the night, managed to find her underwear drawer, pulled it out and set it on the floor, made himself a pair of pantie-booties, had himself a wank, and fell back to sleep. All without waking your friend. Then your friend got up in the morning, saw her panties wrapped around his hooves, peeled them off one by one, and returned her panties to their drawer. All without waking Perv Hooves up. Scenario 2: Your friend got pervy with this guy, wanted to tell you about this guy's kink, but was too embarrassed to admit that she played along and possibly got into it.

My money is on Scenario 2, MIA, because I've heard this song before: "I met this pervert who did these perverted things in front of me while I was asleep, and I wasn't in any way involved and I wasn't harmed. Isn't that pervert crazy?" Yeah, no. In most cases, the person relaying the story played an active role in the evening's perversions but edited the story to make themselves look like a passive bystander, not a willing participant.

I'm a 30-year-old straight woman who has been with the same guy (high school sweetheart!) for the last 13 years. We love each other deeply, best friends, etc. The problem isn't that the sex isn't good—he's very good at making me come. But the sex is vanilla and routine, and I would like us to go beyond that. Nothing extreme, I just want to switch things up a bit. Talking about sex makes my husband REALLY uncomfortable. If I ask him what he'd like me to do to him while we're having sex, he shuts down. He'll say, "Everything you do is good," and leave it there. In the very few conversations we've had about this stuff, he's said that he feels intimidated and doesn't know what to say. This is incredibly frustrating for me. How do I get him to loosen up and feel more comfortable about talking to me so that we can eventually progress to some new experiences?

WHY HUSBAND IS PRUDISH

Have you told him what you want? If you haven't—if you're as vague in your conversations with him as you were in your letter to me—you're essentially asking your husband to guess at your undisclosed interests or kinks. Your husband is probably terrified of guessing wrong. He doesn't know what to do, he doesn't know what to say—but he's told you he's fine with whatever you want to do. So stop asking him what he wants to do to you, WHIP, and start doing whatever it is you want to do. Take the initiative, be the change you want to see in the sack, lean in or bend over or whatever.

From your sign-off, WHIP, I'm guessing you're interested in some type of BDSM play, most likely with you in the sub role. So lay your kink cards on the table and offer to dominate him first. A lot of subs do some topping, i.e., doing unto others as they would like done unto them, and some subs become tops exclusively. But take baby steps, it's mild before wild, you gotta nail those junior-varsity kinks before moving up to varsity-level kinks, etc.

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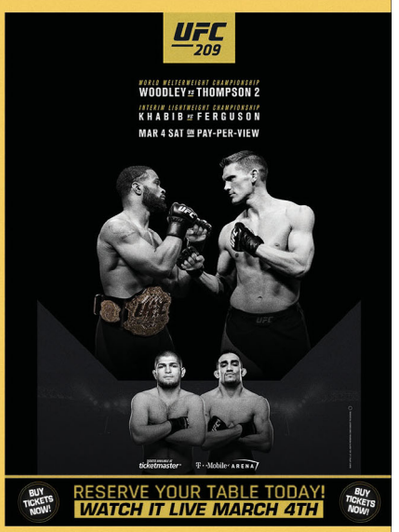

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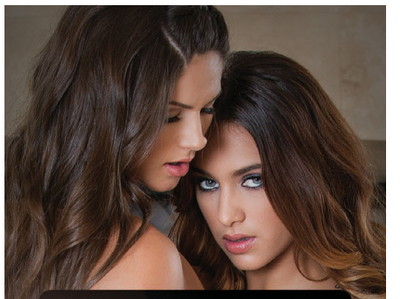

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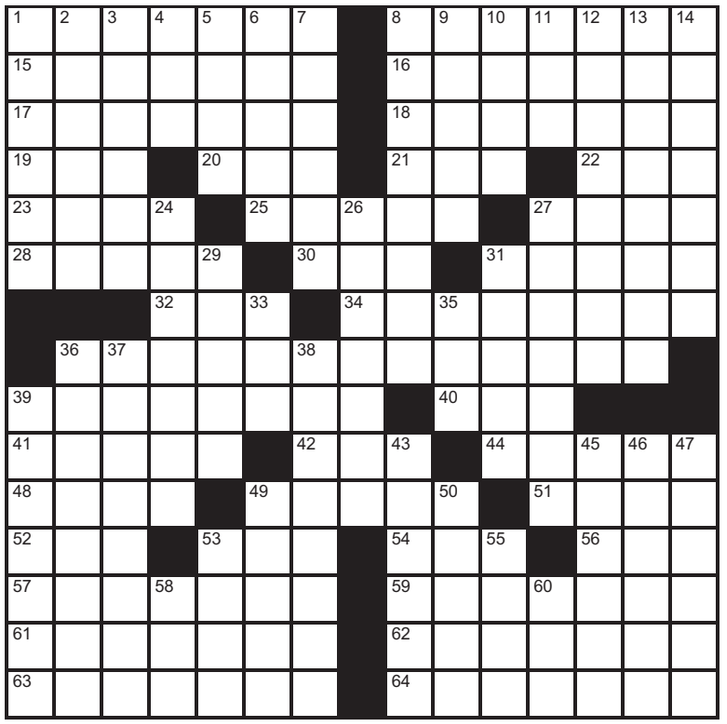

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1 Residents of Japan's third-largest city
8 Business lines?
15 Silicon or copper
16 Churchill's portrayer on TV's "The Crown"
17 Junior, e.g.
18 Thing left out
19 Building block
20 Just out
21 Stuff baked in some brownies
22 Not worth ___
23 Leans to one side
25 Overindulges
27 Got some sack time
28 Oozes (into)
30 To and ___
31 Writer Shelby who sounds like kind of a heel?
32 Need to pay back
34 Open insults
36 Extremist group, and a hint to this puzzle's theme
39 Never changing
40 Chemistry suffix
41 Madmen, in Mexico
42 "___ polar bear strolls into a bar ..."
44 Grazing matter
48 Brown-___
49 Brooks from Tulsa
51 Literary lover
52 One on drugs
53 Tarot card
54 Pull-down target
56 Accusatory words
57 Symbol of a government's insidious spread
59 "From my perspective"
61 Fossil fuel found on coasts
62 Big name in art glass
63 "The Matrix" film series, e.g.
64 Working hard

Down

1 Muscat residents
2 Crazy like a fox, say
3 "No, No, ___"
4 Twee instruments
5 Comic Killam
6 Unclothed
7 Whole lotta
8 Decline gently, as a hillside
9 Transports to the red carpet
10 Cry at the start of tag
11 Disappointed grunts
12 Follows after someone
13 Chocolate made with hazelnuts
14 Sheryl who was the first player signed to a WNBA team
24 Program supporter
26 Farm vehicle
27 Oklahoma natives
29 Tries to hit, as flies
31 "Breaking Bad" drug lord Gus
33 Letter from Crete
35 Day of the wk. albums come out
36 Screwdriver or WD-40, e.g.
37 Open to question
38 To an extreme degree
39 Least distant
43 "Finally!"
45 Somewhat
46 Cotton cloth
47 Putting on the map?
49 Soviet prison camp
50 Must
53 "Move it!"
55 Toy connected with a movie, e.g.
58 Org. protecting Standing Rock water protestors
60 John Cho character

Last Week's Answer

T	N	T		A	D	O	P	T		D	E	V	O	S
E	A	R		N	O	H	O	W		O	X	I	D	E
C	H	A	N	T	S	O	L	O		L	A	T	E	X
H	U	G	O		E	K	E		A	L	M	O	S	T
S	M	I	T	E				S	L	I	P			
		C	E	L	L	I	S	T	I	S	L	A	N	D
U	G	H		F	A	N	T	A		H	E	N	C	E
S	E	E	R		P	L	A	I	D		S	N	A	P
M	A	R	E	S		E	R	R	O	R		A	R	P
C	R	O	C	K	E	T	T	S	H	I	P	S		
			E	Y	E	S				G	E	E	N	A
M	C	G	I	L	L		S	I	R		A	W	E	D
O	L	I	V	A		C	L	O	U	T	R	E	E	D
D	O	Z	E	R		N	U	T	S	O		L	D	L
S	T	A	R	K		N	E	A	T	O		L	Y	E

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